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THE NEW YORK DRAMATIC MIRROR

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RUTH CARPENTER.

TAKE TIME BY THE FORELOCK.

There is every reason to think that next season will be as prosperous as this season has been disappointing to many. True signs point unmistakably to a steady recovery from the general business prostration that has affected every industry in the country. By next Autumn it is confidently expected that there will be a genuine and universal boom—the natural reaction from the depressed conditions that have existed during the past year.

Last Summer many professionals delayed in taking engagements, hoping for "something better," and waiting only to find that wiser brethren had forestalled them. Because of this policy scores of excellent actors were without engagements when the season began. Others were in a similar predicament because they neglected to use the necessary means to call the attention of managers to the fact that they were in the market and informing those interested where they could be found.

In the light of past experience, it is the most prudent course for actors to utilize every chance to "settle" the problem of the coming season as early as possible. What better medium offers than a professional card in *THE DRAMATIC MIRROR*? Its advertising columns are seen and read every week by every manager in the United States. Unless actors take the precaution to let the managers know that they are at liberty—to keep their names where they will be under the eye of those that have employment to give—and to acquaint them with the place where they can be addressed, are they satisfied that they are exercising the ordinary business sagacity, not to say the spirit of enterprise, that prevails in every department of activity at the present period?

Every actor owes it to himself to keep his name and permanent address standing in the columns of *THE MIRROR*. It is safe to say that if this course were pursued more generally one would not so often hear managers say: "I wanted so and so but I couldn't find him," or actors regretfully remark: "I could have signed with Mr. Whats-his-name, but he didn't know where to write."

The cost for keeping a card in *THE MIRROR* is comparatively trifling, considering the practical and direct value carried with it. A small space is not so likely to catch the eye as a large one, but it answers the purpose of making known the whereabouts of the advertiser. Hundreds of professionals attest the fact that a card in *THE MIRROR* is a good investment for those that object to being idle.

STRAUCH IN MEXICO.

Edgar Strauch, writing to *THE MIRROR* from Mexico city under date of Feb. 9, says: "After an absence of nearly six years—when with Sarah Bernhardt—I am again in this romantic spot. Nobody could help being delighted with this beautiful climate and the picturesque surroundings. The air is refreshing, the eye is delighted, and there are some of those sudden changes that invite colds and kindred illnesses. It is a pity the rainy season occurs here during our Summer, as I am sure many would prefer a trip from New York to Havana and from Havana via Vera Cruz to Mexico city over the Mexican Railroad (this line shows you the most beautiful scenery in the world and climbs nearly 8,000 feet in ten hours) to a European trip. I would recommend to those who have time and money to make a visit here. Theatricals are at a standstill at the moment. The coming of Coquelin-Hadad is awaited with great impatience. Everybody here is complaining of hard times, but they seem to find money for enjoyment. Orin's circuit has been doing a great business here. Spanish comic opera always succeeds here. A Spanish violinist, Gaoz Barea, is now here. He is a great artist, and intends to visit the States next season. I think he will create a sensation. His style is *à la Sarasate*, and he is a handsome fellow. I would not advise English-speaking companies to come to Mexico, as they would not succeed. French, Italian and Spanish companies are the only ones that can succeed, and they must be first-class. I am called to Havana to direct the engagement there, and will sail on the 20th from Vera Cruz, but will return here again on March 10."

ROSENFELD DEFIES IT.

"Next week," said Carl Rosenfeld to a *Mirror* reporter, "the season of myself and my brother, Theodor, will begin at the Fifth Avenue Theatre. I do not think even yet the terms on which we have obtained possession of the theatre from H. C. Miner have been clearly explained."

"We have not leased the Fifth Avenue, but we have taken all the time there from March 12 to June 5, 1895, with the exception of six weeks reserved for Rose Coghlan."

"Our stay will be marked by the production of several plays celebrated in Europe. Among them may be mentioned Gerhardt Hauptmann's *Hannele*. It will be staged here by the author."

"With regard to Love's Extract, which is to be played next week, it is a standard success in Paris, Berlin, and Vienna. It is essentially a farce, and it calls for complicated scenery."

MANSFIELD LINED GALVESTON.

Richard Mansfield is playing through the Southern States. He has just completed a tour of Texas, during which he played at almost every performance to crowded houses. At Galveston the box-office receipts for two nights were \$2,000. Mansfield, of course, was pleased. At the end of Prince Karl, on the second night, he stepped before the curtain and made a speech, in which he thanked the public for their cordial reception. Then he said that to indicate his esteem for the audience and the city it represented, he would forthwith play an act of Dr. Jekyll and Mr. Hyde. And so he did.

THE DUQUESNE'S ATTRACTIONS.

The list of first class attractions, both stars and combinations, booked to appear at the Duquesne in Pittsburgh, during the season of 1904, is, while remarkable, is not surprising to those familiar with the standing of that house. Under the management of David Henderson and John Norton, the Duquesne has become to Pittsburgh a playhouse to which theatregoers look from one season to another for sterling attractions presented in metropolitan style. Week after week, no matter what the attraction, the society people of the Iron City, fill the boxes and lower floor of Managers Henderson and Norton's theatre. It follows naturally that where the fashionable people go, the plain public whose dollars count for just as much, also extend their patronage, confident that they will get their money's worth, and meet with the best of treatment at the hands of the management. That the standing of the Duquesne has been thoroughly established on a metropolitan basis, broad, liberal and complete, is amply proven by the list of attractions booked there for next season.

Augustin Daly on his return from London will only visit a few of the principal cities before coming to New York, and he has engaged time at the Duquesne. So has Richard Mansfield, Wilson Barrett, always a favorite in the smoky city; Seabrooke, who goes into Boston next month for a run in his new opera *Tabasco*, is also on the Duquesne's books; Charles H. Hoyt's attractions have always played to large business at the Duquesne, and Hoyt and McKee show their faith by booking for '04-'05, *A Black Sheep*, *A Texas Steer*, *A Temperance Town*, and *A Trip to Chinatown*. William H. Hoyt, in his new musical comedy, will again return to the Duquesne next season.

One of the most important engagements announced by Henderson and Norton is that of Joseph Jefferson. Francis Wilson who, by the way, is to appear at the Duquesne in April in his revival of *Erminie*, has booked at the Duquesne for next season with his new comic opera by J. Cheever Goodwin, *Della Fox*, at the head of her own comic opera organization, will also present to Pittsburghers at that house an opera from the hands of Mr. Goodwin.

So well pleased was Nat Goodwin with the success of his one week's stay at the Duquesne this season, crowded houses being the rule, that he has secured two weeks' time next season. The same announcement is made with reference to John Marlowe. William H. Crane and Stuart Robson are also on Henderson and Norton's date-book; also Thomas W. Keene, Russell's Comedians, Rice's Surprise Party, Herrmann, and others, including Henderson's American Extravaganza company, which has just completed a two weeks' engagement at the Duquesne in *Sinbad*, turning people away at every performance and opening to an advance sale of over \$7,000. Mr. Henderson has wisely decided to place his extravaganza company at the Duquesne for three weeks next season in the production of *Aladdin*, J. upon which J. Cheever Goodwin is at present engaged.

RUTH CARPENTER.

The striking and handsome picture on the first page of *THE MIRROR* this week represents that rising young actress, Ruth Carpenter, who has, during the past two or three seasons gained popularity and friends. Miss Carpenter was born in Indiana, her grandfather being one of the oldest settlers of that State. Her family is a well-known one. Miss Carpenter has been on the stage but a few years. Her first engagement was with Roland Reed, and her debut was made at the Boston Museum about five years ago. Since that time she has been seen in important parts with prominent companies, and has always acquitted herself well. She made a pronounced success in the leading role of *The Charity Ball*, in Daniel Frohman's company, later played *Boon* in Thomas Q. Seabrooke's production of *The Cad*, and subsequently made a hit in *The Emancipator*, under management of Jacob Litt. Miss Carpenter had a prominent part in John Stetson's *Crust of Society* company, and last Summer was prominent in Jacob Litt's stock company at St. Paul. Miss Carpenter now plays prominently in Old Kentucky, at the Academy of Music.

VANCE AND THE WEATHER.

Elmer E. Vance has been having a tussle with the weather authorities. Mr. Vance is managing *The Tornado*. It is a melodrama. Mr. Vance is booming it. His advance man, Mr. Sturgis, littered Broadway week before last with bills, reading: "U. S. Signal Service: A Tornado is Coming."

Sergeant Dunn, of the Signal Service in New York, saw the bills. He notified Mr. Vance that it was illegal to use the name of the Weather Bureau outside of its proper sphere. So the manager took in the bills. But *The Tornado* came—both in the theatre and outside.

MISS MARTINET WITHDREW.

George T. Knapp, manager of Charles Coghlan, was much agitated last week. On Wednesday Sadie Martinet, who was to be Mr. Coghlan's leading lady, sent word that she had decided not to play with Mr. Coghlan. At about the same time Mr. Coghlan announced through his wife, Knecht Beveridge, that he was so ill at the Colonnade Hotel that he was unable to rehearse.

It was arranged that Miss Beveridge should play the part for which Miss Martinet was cast.

STERNROD TO SUPPORT SOTHERN.

Vincent Sternrod was in Philadelphia two nights last week playing *Horatio* in support of E. S. Willard's *Hamlet*. Mr. Sternrod has been engaged by Daniel Frohman for E. M. Sothern's support and will originate a prominent part in a new play Sothern will shortly produce.

UNDER THE BLACK FLAG.

F. M. Dawson, manager of the Opera House at Lynchburg, Va., writes to *THE MIRROR*:

I see you have the Rileys "under the black flag" in this week's issue. Have just received a letter from them asking for a date here. I have, on the strength of your notice, declined to play them. Keep the good work going. It's the only protection the country manager has.

The Marie Kenzie company's repertoire contains several pieces used without authority, and is as follows: *Mabel Heath*, *Silver Spur*, *Police Alarm*, *Jane*, *Man and Master*, *Ten Nights in a Bar-Room*, and *Mercy's Marriage*.

Waite's Comedy company played Plainfield, N. J., recently, in repertoire. A correspondent writes that they used Augustin Daly's *Under the Gaslight* and a comedy called *The Two Kids* that was strangely like Ezra Kendall's *A Pair of Kids*.

John F. Cordray pirated *Alone in London* at his theatre in Portland, Ore., week of Feb. 5, under the title, *The Streets of London*.

The King Comedy company, so called, is still pirating *The Henrietta and Mother and Son in Texas*.

The Gibney, Gordon and Gibney Comedy company are playing *The Old Homestead* in Ohio without authority.

A. P. Willard is starring the Willard Sisters in a repertoire of stolen plays, including *Hearts of Oak*, *Escaped from Sing Sing*, *A Mountain Wail*, and *Hazel Kirke*. Willard makes his headquarters at Philippi, West Virginia, whence he recently wrote to a number of actors in this city offering them engagements at beggarly salaries.

The Harry Choate company is a gang of play-thieves that hails from Chicago. They are playing *Caprice* and other pieces to which they have no right in Illinois towns.

A COMPETITIVE CLASS.

Lillie Berg, director of the Lillie Berg Lamperti School of Singing, will organize a competitive class, the members of which will have the right to compete for a free scholarship for the entire school year of 1904-5. The examination will occur on May 1. A weekly lesson in sight singing will be added, and thus an industrious student may obtain three lessons a week for half a school year for a nominal sum, with a chance of obtaining a year of study free from fees. Miss Berg's object is to bring artistic vocal training within the reach of many who could not otherwise receive it. The prizes at the final competition will be presented outside musicians. Candidates must be under twenty years of age, of good health, and able to sing in time. Candidates who can play a simple accompaniment on the piano will derive the greatest benefit from this course.

MRS. CYRIL NORMAN.

Mrs. Cyril Norman, the Mary Brand, in *Blue Grass*, is a woman of many natural gifts. Early in life she gave evidence of histrionic ability. Born and raised in the South, she after many objections usually raised by devoted parents determined to take to the stage. This act was entirely unnecessary, since her people were in affluent circumstances. Her father, Captain C. W. Baker, was editor of the *Charleston Times*, and a man of standing throughout the Southern country. Six years ago Mrs. Norman then Helen Baker, went to England, and for eighteen months toured the provinces. She played such parts as *Pauline*, in *Lady of Lyons*, *Leah*, in *The Hunchback*, *Isabel* in *East Lynne*, and *Camille*. It was during this tour that she met and married Cyril Norman, who has this season brought *Blue Grass* into prominence. Mrs. Norman is an accomplished actress. Much may be expected of her hereafter.

PHILADELPHIA PUPILS.

The pupils of C. Garvin Gilman, manager of the Walnut Street (Philadelphia) Dramatic Bureau, gave an entertainment on Feb. 27 at the West Philadelphia Drawing Room. The audience was large and friendly. The bill included the three-act farcical comedy, *Snowball*, in which Harold Stanton, J. E. Parks, C. G. Gilman, Frank Boroman, Olga Ormsby, M. Desmond and Myrtle Seiler appeared. Mr. Gilman and Miss Seiler were particularly clever. Between the acts Aida Gerson introduced short dances that were applauded, as were also the efforts of a local mandolin club. The students will produce the three-act drama, *Comrades*, next Monday evening. The staging of *Snowball* was excellent and reflected credit upon William J. Romain, instructor in stage technique.

STRANDED.

Held in Slavery recently stranded at Middleboro, Conn. Most of the members of the company succeeded in reaching New York. James Young lent a helping hand.

The Across the Trail company, under the management of H. W. Becker, went to pieces at Cumberland, Md., leaving thirteen persons without resource. The stranded actors reported that salaries had not been paid for several weeks. Most of them finally received money from friends and thus reached their homes.

The Carroll Johnson company stranded at McKeesport, Pa., and their baggage was attached after a performance on Feb. 26.

The Chip of the Old Block company failed to appear at Aurora, Ill., on Feb. 26. An audience was dismissed, and Manager Schickler of the theatre attached all baggage for expenses and hotel bills. At last accounts the company was still helpless in Aurora.

Madel Lucette has sold her comedy, *My Lord T. . . .* to Charles Frohman, who expects to produce it this season.

PROFESSIONAL DOINGS.



Albert C. Orcutt, of Boston, first tenor in *The Old Homestead Quartette*, is the original of the above. Mr. Orcutt has a tenor voice of remarkable power and sweetness, and one which many of his admirers declare is unsurpassed. He sang recently at an entertainment given by the Press Club, and received much praise.

Manager Smith and Edwin Arden are collaborating a play in which Mr. Arden will assume a dual role.

It is reported that John Henshaw will be the leading support of Della Fox next season.

In *Old Kentucky* was produced for copyright purposes at the Royal Theatre, Hull, England, on Feb. 10, adapted for the English stage by Arthur Shirley.

Katherine Germaine is reading Scott Marble's libretto entitled *The Clar* with a view of having music written for it.

Mme. Sissieretta Jones, known as "the black Patti," visited Mrs. Melba at the Hotel Savoy last Tuesday, and after singing for the Australian diva received from her an autographed photograph as a souvenir of the meeting.

The fourth subscription performance for the season given by the American Academy of the Dramatic Arts will take place on March 15 in the Berkeley Lyceum. The evening will be devoted to a programme of historical revivals, consisting of scenes from *The Contrast*, the first American play ever performed in public by a company of professional actors, and for the first time in English scenes from *Eurydice*, the first opera ever given in public, in Florence, in 1600.

Florence Everett has been highly commended this season by the press for her work as Portia, Emilia, Servia, and Hermione, with the Warde-James company.

The *Milwaukee News* says: "Just how the energetic news gatherer discovered Charles A. Gardner sick unto death at Kenton, O., is a mystery. At least his material body, in the language of the theosophists, has been on the Bijou stage here every evening this week, going through the dramatic demands of *The Prize Winner*."

Joseph Jefferson's new house at Buzzard's Bay will be finished and ready for occupancy by its owner on May 1. It is a beautiful and substantial structure of stone and brick. In every respect it is an improvement over the former dwelling that was destroyed by fire.

The rumor, recently published in *The Mirror*, that Carrie Turner was engaged to marry John Mack, the Albany sporting man, was confirmed by the announcement last week that they had been united in Albany on Feb. 22.

E. D. Price, business manager of 1492, and Mrs. Sallie Birch, of San Francisco, were married by the Rev. W. C. Willing on Saturday, Feb. 23, at the residence of that clergyman, West Twenty-fourth street. Walter Jones witnessed the ceremony. The bride is a younger sister of the groom's former wife, Adelaide Emerson, who died last September.

A matinee was given at the Empire Theatre last Tuesday for the benefit of the Abenath Chused Sisterhood of Personal Service and Kindergarten, and \$1,500 was realized. Christmas, a comedy in one act adapted from the French by Martha Norton, was performed by Margaret Moore, Adelaide Worth, Edith Randolph, Minnie Stewart, E. F. Stone, John Whittman, John Sorentz, F. Denham, and William S. Smith, students of the Empire School, and Nelson Wheatcroft, and May Robson gave the contrasting personalities in W. S. Gilbert's *Sweethearts*.

A Topeka young woman of good family, Lottie Brown, aged sixteen, became fascinated with the stage and recently planned to join a burlesque company in that city. Manager Charles P. Elliott of the Grand, learning of the matter, frustrated the young woman's attempt. Later she left town with a Black Crook company. Her parents followed her, and took her in charge in Wichita just as she was going on the stage in the ballet. She still declares her intention to go on the stage.

Baseball Pitcher McNabb, late of the Baltimore Club, shot Louise Kellogg, a member of the Alvin Jodin company, at the Hotel Eiffel, Pittsburgh, last Wednesday, inflicting probably fatal injuries, and then killed himself. Louise Kellogg's right name is Mrs. W. F. Rockwell, and she is the wife of the president of the California Baseball League. It is said that McNabb had pursued her against her wish, and that her refusal to continue friendship with him led to the crime.

AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

LePere and Robyn have nearly finished a new comic opera which, it is said, the Bostonians will produce.

Sattie Blair-Parker has written a melodrama called *The Flying Ship*, which will introduce a flying vessel and other novel stage effects.

John D. O'Brien, of Detroit, has written a pretty little one-act piece which he calls *La Belle Marie*. It may be as well for Mr. O'Brien to know that a play of that name has been acted already in the repertoire of Agnes Herndon.

In spite of the recent fictitious encounter, Charles B. Hill has written, in Eustis, Fla., a comedy called *The Two Professors*.

The Captain's Stratagem, a one-act comedy has been unraveled by the pen of Mary B. Smith, of St. Louis.

A Pugilistic Wager has been decided, in one round, by John E. Fitzpatrick, of Boston.

A play by Alexandre Bisson and Fabrice Carré will follow Sardon's *Sans Gene* at the Paris Vaudeville. Just when this will be no one knows, as *Sans Gene* is still playing to crowded houses, despite the fact that it is now in the fifth month of an extraordinarily prosperous run.

Paileron's play *Cabotins*, as produced at the Français, is a satire on the phases of modern life. The people that have aroused his wrath are those seeking undue notoriety—politicians, women of the world, would-be geniuses. The piece is in four acts. The cast comprises thirty-three characters.

Jerry Herzell writes to *The Mirror* regarding a note recently published relative to Shep. S. Friedman's new play, *The Bigamist*: "I do not wish to deny Mr. Friedman's right to the title mentioned, but will assert that the title, *The Bigamist*, belongs to me, though not by copyright, and therefore I cannot restrain Mr. Friedman from adopting it for his play." Mr. Herzell encloses a programme dated last October, in which his play, *The Bigamist*, or *Justice at Last*, is cast for Park's New Opera House, Louisiana, Mo. Mr. Herzell appeared in the play himself three years ago, but finally dropped the first part of the title, retaining only *Justice at Last*. Mr. Herzell says he is at work on a new melodrama which will be ready for production next season, and which will probably be called *Sworn to Silence*.

The production of Alexandre Dumas' long promised drama, *Le Route de Thèbes*, has been postponed until next year. This makes the sixth time its presentation has been put off.

F. E. Chase, of Walter H. Baker and Company, the Boston theatrical book-ellers, says that in spite of the general dullness his firm is publishing this season many new plays by American dramatists.

Reginald De Koven has authorized Elisabeth Marbury to act as his agent.

Laughs is an ingenious comedy by Virginia Robie, of Chicago, and *A Pair of Madcaps* by Mrs. M. A. L. Lane, of Hingham, Mass., is a worthy piece of work. Both pieces are in the hands of Walter H. Baker and Company, of Boston.

Oscar Wilde is still working on the play John Hare has commissioned him to write for the Garrick Theatre.

Bronson Howard's next play, to be produced under the direction of Charles Frohman and Al. Hayman, will deal with American characters. Mr. Howard's *Aristocracy* will not be played next season, but his *Shenandoah* is to be revived.

Paul M. Potter's next play is to be original as to plot and intensely dramatic. It will have a strong love interest. It will be acted at the Lyceum.

Elsie de Wolfe, the actress, is a clever translator. This season she has made into English several French plays that have been bought by American managers.

Sigmund B. Alexander, the Boston playwright, has placed all his interest in the hands of Elisabeth Marbury. Those plays of his which have not yet been disposed of for next season are *Huida*, a tragedy; *Judith*, which has been played throughout the country by Rhea, and several one-act comedies.

Paul S. Davey, of Carthage, Mo., has written and copyrighted a romantic play called *Monseigneur*, which is in the hands of John W. Albough. It tells the story of a titled Frenchman who escapes after arrest upon a false charge of murder and becomes a monk, and who, after revenging himself upon his cousin who had trumped up the charge against him and who had succeeded to his title and estates, sacrifices his life to save that of his cousin in order that he may atone for his sin against the church.

Julie Walters has in preparation a new comedy-drama in four acts by Louise Llewellyn.

G. L. Stout, co-author of *Maggie Mitchell's Maggie the Midget*, *Annie Pixley's Charity Girl*, *The Humming Bird* played by Nellie McHenry, and many other successes, is hard

at work on a new local melodrama entitled *Turned Out to Starve* which he intends to produce with elaborate scenic effects in May.

Fred. W. Sidney says: "I am about to produce in Boston at the Museum the new three-act musical comedy I have written specially for John Mason and Marion Manola-Mason. Its title is *A Queen of Hearts*. The music is very pretty, mostly original and composed for the play, and one of the scenes will be a very striking and novel set. We have been steadily rehearsing for some time and have strong hopes of a big success. If these are realized we shall inaugurate a new departure, for there is, so far as I know, no play at all like it on the boards. It is not farce comedy nor comic opera nor operetta. John Mason calls it 'musicomedy.' I have received an offer from a London manager for my comedy, *A Loving Legacy*, and shall go to England in May to arrange for its production there, if terms are settled."

O. W. Roche and Charles F. Doran, of Lima, O., have nearly completed their latest play, as co-authors, and contemplate producing it shortly in that city.

Edward S. Luther, of the staff of the *Albany Argus*, is arranging with New York theatrical managers for the production of a drama that he is now writing. It will be staged next season. Mr. Luther has written several short stories for the magazines and newspapers during the past few years, but this is his first attempt at playwriting.

That E. E. Rice has accepted the libretto

SAID TO THE MIRROR.

THOMAS G. LEATH: "The nightly receipts of my theatre at Richmond, Va., this season have averaged \$600 on 140 performances. That's better than ever before."

JOHN MAHONEY: "I shall appear in New York early in April at the American Exchange to sign contracts for my new Lyceum Theatre at Memphis."

F. C. WHITNEY: "Marie Tempest's tour is booked solid for next season. For the first time she will go to the Pacific coast."

A. L. SUTHERLAND: "At Harrigan's Theatre, Pauline Hall will not confine herself to *The Princess of Trebizonde*; she will appear in repertory."

GEORGE APPELTON: "Nat C. Goodwin has recovered his health, as you could have seen had you attended his performance of *A Gilded Fool* in Harlem last week. He will shortly go West and to Texas."

BLANCHE WALSH: "Aristocracy will close its season early in May. The last week in April we shall play at the People's Theatre, New York, where I expect many of the friends of my childhood will turn out to see me."

CHARLES F. WIELAND: "Donnelly and Girard came into town without a flourish of trumpets. But their production of *The Rain-makers* at the Park was a success with a big S, otherwise the engagement would not have been extended. The attraction is booked solid until Spring. Then the comedians will either go abroad or to the Pacific coast."

EDWARD H. ALLEN: "Hard times do not affect Washington, D. C. This is demonstrated by the fact that the business at Al-

GOSSIP.

Patti has accepted an invitation tendered by the Gounod Monument committee of Paris to appear in the opera of *Romeo* during May with De Reszke.

The Brooklyn *Citizen* denies the rumor that a band of capitalists of that city will build a theatre for B. E. Keith in the City of Churches.

At the conclusion of a matinee performance of *Uncle Tom's Cabin* by 'Parson' Davies' company, in the Court Street Theatre, Buffalo, last Friday, John Chewa, of Detroit, and Sallie Carr, of San Francisco, both members of the company, were married. The parties are colored.

Alma Strong, in December, 1892, while playing with Superba, fell on the stage of the Taylor Opera House, Trenton, N. J., and sustained severe injury. She has brought suit against the Trenton Hall and Building Association, owners of the theatre, to recover \$10,000 damages.

Henry Doughty, a member of the London Lyceum company, has sued Henry Irving for salary at the rate of \$40 a week.

A drama in three acts, entitled *Valerian and Tiburtius*, written by Father Stedelman, a priest who preaches to the deaf and dumb of the Xavier Deaf Mute Union, was performed at St. Francis Xavier College, on Sixteenth Street, on Feb. 24, and will be repeated. The parts were taken by J. F. Donnelly, John F. O'Brien, F. Cassidy, Thomas J. Grogan, Henry J. Kennedy and Frank Hayden, deaf mutes, and 'he acting of Messrs. O'Brien and Donnelly is described as remarkably intelligent.

W. D. Botto has severed his connection with Klaw and Erlanger's Grand Opera House at Memphis, Tenn., and has signed for a ten weeks' engagement with the Boston Comedy company.

The Scenitorium Company, Chicago, has made an assignment to George E. Watson, a dealer in artists' materials. The assets are stated at \$20,000 and the liabilities at \$14,000. A despatch says that the members of the chorus employed for the enterprise are the worst sufferers, as they were promised \$66 to \$68 a week, and succeeded in getting but from \$2 to \$3. The assets are almost exclusively of electrical engines and Steele MacKay's patents, which are all made with special reference to the production of the spectacle. The management claims an interest in Dr. Archer's music, but he contests this claim.

C. H. Smith, of the Albany Theatre, has leased Harmanus Blecker Hall for several dates during the latter part of this season.

Milwaukee gave Herrmann the Great the largest audiences of the season during his recent engagement there, and Mme. Herrmann's dance created a sensation. On Feb. 17 Herrmann celebrated his birthday in Milwaukee. His dressing-room was transformed into a floral bower, and a table groined under gifts to mark the event. At the close of the first act, Herrmann received over the footlights a handsome floral piece, of white, with the words in violets: "Many happy returns of the day," from the members of his company. Mme. Herrmann gave her husband a splendid scarf-pin. It was a cameo oval framed in colored diamonds, square set, see a picture.

Oliver Jurgensen has finished his work as business manager for Lady Windermere's Fan, and has gone to Beresford, South Dakota, to look after property in which he holds an interest.

David Henderson has filed an answer in the suit brought against him by the Tabor Amusement Company, of Denver, in which he states that there is no American Extravaganza company, as alleged in the complaint, that title being simply assumed by him.

W. H. Crane's next season will open at the Star Theatre on Sept. 24, when he will elaborately produce the *Nerry Wives of Windsor*. After this he will put on a new comedy by Martha Norton.

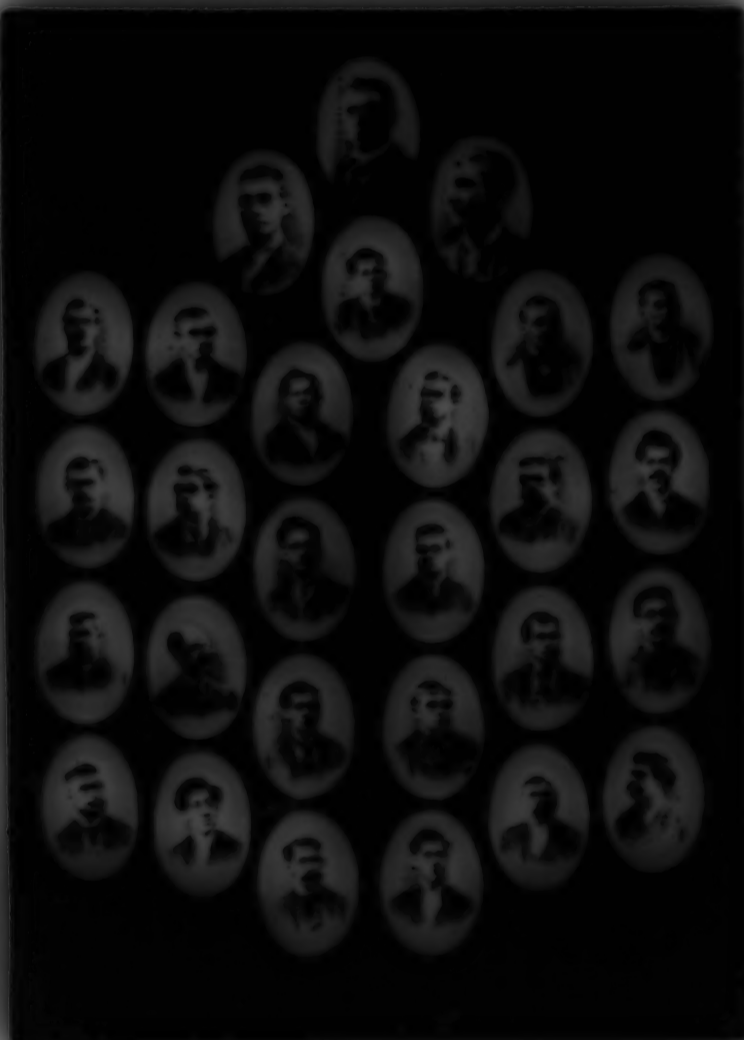
Henry Guy Carleton, the dramatist, and Olive May, the ingénue of John Drew's company now acting Mr. Carleton's play, *The Butterflies*, at Palmer's Theatre, were married in Milwaukee, Wis., on Sunday, Jan. 21, in the presence of the mother and sister of the bride and friends. Miss May is a daughter of the late Colonel Gordon A. May, of Chicago, and a grand-niece, on her mother's side, of Daniel Webster. She and Mr. Carleton first met two years ago, when Miss May was playing *Agnes in The Henrietta*. Mrs. Carleton, who has been four seasons on the stage, will remain with Mr. Drew until the close of the season. Thereafter she may appear occasionally in New York in productions of her husband's plays.

Ellen Vockey's entertainment for the *World Bred Fund* was a success. It was given at Hardman Hall. On Thursday night Miss Vockey appeared as Nan in *Alone in London* for a benefit at White Plains.

Ed. R. Salter, manager of Ole Olson, writes that he has been out twenty-five weeks, and in that time has made no changes in his cast, and has not had to cut salaries. Next season he will star Lottie Williams in a new play which is now being written. The play will be sensational, and Miss Williams will assume five characters, three of which will be those of boys. Miss Williams has been playing the soubrette in Ole Olson for two seasons.

Nellie Pierce closed with *True Irish Hearts* on Feb. 7, and Isabel Annesley rejoined the company on Feb. 11. Manager A. G. Herrington complains to *The Mirror* against one A. G. Smith, to whom he says he sent a ticket from New York to Cincinnati in order that Smith might join the company, but he did not appear, and Mr. Herrington was himself compelled to go on and play the heavy part, for which he had engaged Smith.

Charles Cowles is winning good words everywhere for his down-east Yankee character work in *The Baxters*.



BARLOW BROTHERS' MINSTRELS.

of a comic opera written by Etelle Clayton, was announced by *The Mirror* some weeks ago. The next most interesting question in this connection is of course: Who is the composer of the music? His name is Gus Kerker, the popular director of the Casino and composer of *The Pearl of Pekin*, *Prince Kam*, etc.

"Mr. Rice," said Miss Clayton to a *Mirror* reporter, "has contracted to produce the opera in New York city by Oct. 1. Jacobi is designing the costumes. The title will be either *The Viking* or *The Jolly Horsemen*, probably the former. The action takes place at the North Pole—the Land of the Midnight Pole. I was at work on it three years; it was accepted fifty days after it was completed. Much of the fun springs out of the fact that the girls in the piece are left out over night—it is night for six months. The principal comedy character is a jolly viking."

Ruy J. Beckhard, a young Bostonian, is putting the finishing touches on a comedy-drama which is as yet unnamed. The scenes are laid in this country, and contain, it is said, two new realistic effects. "A certain young heroic actor"—whoever he may be—purposes to star in the piece next season.

Mrs. Allen H. Frazer, of Detroit, has written a comic opera entitled *Dame Firefly*, which deals with fairy exaggerations that offer great scenic opportunity. The piece will be produced at the Detroit Opera House on March 1-3 for the benefit of the Woman's Hospital and Foundlings' Home.

Alfred E. Aarons has composed a light opera called *Lady Coquette*.

baugh's Opera House in that city this season is so far \$15,000 ahead of last season's. You see, seventy-five per cent. of the theatregoers in the capital have the government as their employer, and the government is sure pay and does not cut salary. In a word the affairs of that district are independent of the rest of the country."

CHARLES COGHAN: "Will my play, *D. S. engaged*, in which I am to tour, succeed? Ah, how can I tell? It ran throughout a season at the Court Theatre, under John Hare's management, in London. That augurs rather well for it."

CHARLES FAIRMAN: "In the revival of *The Girl I Left Behind Me* at the Academy of Music on Monday there will be a thrillingly realistic finish to the third act, in which twenty cavalry horses will dash upon the stage."

GEORGE WELTY: "This Spring we shall send one Black Crook company to California and the other to Texas and Mexico."

A. B. CONNORFORD (Newport, R. I., correspondent of *The Mirror*): "In your paper of Feb. 24 it is reported that Daniel Sully closed his season at Oakland, Cal., and was reorganizing for a Southern tour. That is wrong, as Mr. Sully played through California and Arizona, opening week of Feb. 12 in El Paso, Texas, playing Houston the following day, canceling two minor tours and opening at the St. Charles Theatre, New Orleans, the week of Feb. 18."

W. B. SASSINS: "Texas is the best show State of the season. Richard Mansfield, Lewis Morrison, Herrmann, Pauline Hall, Modjeska, and Stuart Robson have drawn larger receipts there this season than anywhere else."

THE LATE MAY BROOKLYN.

In the flood of sensationalism that followed the self-slaughter of poor May Brooklyn, the record of her achievements as an actress during her ten years' career in this country seems to have been swept under. All members of her own profession thoroughly understand, however, the worth of a leading woman who was capable of playing Desdemona one night and the heroine of Jim the Penman the next, and who could pass from the atmosphere of Alabama into that of Lady Windermere's Fan without detriment to what is known as "local color."

Had Miss Brooklyn been less versatile she might, by adhering to a special line of characters, have taken a more distinct position; but she could not possibly have proved of greater value in the repertoire of a stock company such as that which has attained fame under Mr. Palmer's direction.

It was this sagacious manager who recognized her ability from the first evening she joined his company in Boston to appear there as Constance in the comedy of Our Society, and from that time on, whether in support of the elder Salvini, E. S. Willard, at the head of the special Jim the Penman company, or as a member of the home organization, Miss Brooklyn remained under Mr. Palmer's management.

She had made her first appearance in this country in the autumn of '93 with Walter Bentley, and had then joined a company organized to support Richard Mansfield in what may be described as "the preliminary center" of that gifted actor's starring tour. The character of Marcelle in A Parisian Romance suited her to perfection; it was womanly and yet complex—or rather, complex because feminine—and so she succeeded where other accomplished actresses had come perilously near shipwreck.

After an engagement as Athalia in Mrs. Henderson's version of Le Maître de Forges (Clair and the Forgemaster) and a tour in support of Robert Downing, Miss Brooklyn became a member of the New Orleans stock company headed by Mr. and Mrs. Osmund Torgie and during a season in which she played a great variety of characters won marked popularity in the Crescent City.

This experience, supplementing her tours in England, was invaluable to her when she joined Mr. Palmer's forces; and the poise and distinction of her acting were due to this thorough training.

Miss Brooklyn was not known as a London actress, her experience having been acquired in the provinces where, whether in the Shakespearean repertory or in such melodramas as The Silver King, she laid the foundation of her career. Yet, she had once made a brave venture by appearing before the London critics as Pauline Deschamps and had won the commendation of such judges of acting as the late Charles Reade. That was the moment to persevere in London, but circumstances brought her to America, where she soon won recognition. Her opportunity for what is called "the creation" of a character came only a year ago when Mr. Palmer gave Lady Windermere's Fan its careful production, and as Mrs. Edwina May Brooklyn proved the wisdom of his selection, for she not only looked the character but played it *en scène* and composed it with a skill which is rare indeed in these days of graduate from nowhere in particular and nothing long.

Then, when she might have followed upon this achievement by some effort that would have confirmed her reputation, when finally the ambition that had lain dormant so long had been aroused, upon the threshold of the career that came to women who have lived and worked and waited—some moment of opportunity, one touch of genius, and the poor, misguided woman launches her soul upon stardom.

In considering her career as an actress, one familiar with its details recognizes its deficiency in a fixed, concentrated purpose; a woman with all a woman's weakness and more than one woman's heart, she was never prone to consider herself or her own interests first. This example will suffice as an opening, long desired, presented itself for her first appearance in a New York stock theatre, the place of hundreds of ambitious actors. The manager offered her the engagement, and the author was empowered to telegraph her to report for rehearsals. Miss Brooklyn was then supporting a "star" through the South in what seemed a sort of Foreign Hope expedition, and to reach New York in time for rehearsals, which were urgent, she would have had to leave the company in the lurch, or, at all events, jeopardize their interests. As usual, she considered their interests instead of her own, and delayed until it was too late; but once she ultimately won her way into the same New York theatre, it can scarcely be said that her generous thought for other people went unrewarded.

The trait that distinguished this loyal nature above all others was kindness to the weak and helpless: all waifs, all stray animals, found in May Brooklyn a friend. She would give the clothes from her back to fit out a young actress for her first engagement, the last crust from her table to feed the hungry, for she was all impulse, all generosity, a true daughter of that Bohemia where hearts beat warmer than in the world outside. She was a great reader and keenly appreciative of all that was best in literature.

Between the soft-voiced, fair haired English girl who first appeared amongst us in New York and the world worn yet beautiful woman just passed away, ten long years stretch forth. That these years were not free from discouragements to one who knew May Brooklyn can believe. Yet just as she was nearing the goal of her ambition, a chain of circumstances as tragic as ever swept any pageant in the Greek drama to their doom, impelled her to the awful act of self-destruction.

Her life is not wasted since out of its confusion arises one image like a luminous shaft—that of constancy in friendship.

CLINTON STUART.

IN THE WINGS.

Reports that others are to produce in this country melodramas by Sutton Vane, William Calder indignantly denies. He said to me yesterday: "I have a contract for twenty years by which I have the first call on the American rights of all of Mr. Vane's plays. As THE MIMOS has announced, I intend to tour three of them next season. I regard Vane as the writer of melodramas from whom now most can be expected. Many of the others that have made fame and a fortune are dead, or written out. Vane, on the other hand, is young, fertile in imagination, dramatic in his plots, and effective in his dialogue."

I asked Mr. Calder whether he thought a permanent home for melodrama, similar to the Adelphi in London, could be established in New York. "I think not," he replied, "at any rate, at the same box-office rates charged for drama and comedy. That mistake has just been made here with disastrous results. You see, in London there is daily a half a million floating population, and of that contingent there are at least 100,000 floating theatregoers, who swell the total to a very large number. There is no such floating population in New York; and that is one reason why a home for melodrama in this city would not flourish as it does in London."

Vane's latest melodrama, The Scales of Justice, produced on Saturday night at the Adelphi, has a strong cast: Charles Warner, Charles Carterwright, Agnes Robertson-Boncault, and pretty Alma Stanley.

When Jeannette St. Henry, the comic opera singer, last heard in Panjandrum, declared last Fall that she had retired permanently from the stage, we knew of course that she meant it. The question was: "How long will she remain of that mind?" A pretty woman with a charming voice, who has made a success in public, is not likely to remain a recluse, so long as she is sound of mind and body. Miss St. Henry has done wonders. She has hid herself for six months. Now, however, she is in New York taking singing lessons with the Ferraros. She is urged to reappear by Patti, who heard her sing in Philadelphia.

Charles Frohman is negotiating to secure control next season of still another New York theatre.

"Some of the critics," remarked James T. Powers at the Park Theatre, "have taken exception to the fact that I do not present Walter, London, exactly as it was presented in London. Well, the first week of my tour, I tried the piece in its original form and it didn't suit. Some of J. M. Barrie's Scotch witisms, for instance, were not comprehensible to Americans. So I set to work to eliminate some of the foreign 'gags' and to add something on my own hook. The 'business' of the man overboard, the newspaper destruction, and the contest between the cabol and the snake are original with me."

The *Advertiser* recently said: "The members of Harrigan's company who were shamed by the book which Fannie Ratchelder wrote were vindicated by Mr. Harrigan last night. Miss Ratchelder will leave the company in three weeks, which will be after their engagement in Boston." The *Advertiser* is wrong again. Miss Ratchelder writes: "Will you kindly say I have been re-engaged for next season by Edward Harrigan, and that I shall continue to play with the company this season four weeks in Boston and two weeks in Harlem. I shall then retire until the Fall, as I do not care to travel and to go to San Francisco."

About town I see Dillon E. Willoughby. I understand that behind his round, ingenious face is a shrewd mind. Until Summer before last he was in the theatrical business. He was associated with Henry C. Miner at the Fifth Avenue Theatre. He took in hand young Thomas Pratt, the "angel" of The Robbers of the Rhine production. One day Miner found Willoughby was demanding \$5,000 guarantee from the Bostonians, whereas \$2,500 was the proper sum. Then Miner told him to leave. He did so, and went into real estate. In that business he posed at once as an expert and an authority. He now owns houses on Lexington and Madison Avenues, and apartments in the Gramercy Park Apartment House. He is rich.

Last Fall Jennie Joyce had made up her mind she would never return to the stage. Evidently she has unmade it. The latest word from her is that she will return to the stage, but never again as a specialty performer. Miss Joyce has been taking points from Theo, for she says she will support in either burlesque or a light comedy, in which she can introduce her accomplishments in the way of guitar playing, singing and dancing.

According to all the daily papers the play in which Charles Coghlan is to appear on his starring tour, which will begin in a few weeks, is a modern society drama he has just completed. I make bold to assert, however, from what I know of its scenes and characters, that it is a play Coghlan wrote nineteen years ago. Its title is Lady Flora. It was produced originally at the Court Theatre, London, by John Hare, and Mr. and Mrs. Kendal. It was a capital success, and established the Hare régime at the Court.

Allen May, the baritone, is singing a new song composed by Charles K. Harris, author of "After the Ball." It is called "I was Talking in My Sleep." It is catchy, Harris, by the way, is coming from Milwaukee in a few weeks to visit Mr. May and others in this city. The man that can make a fortune out of one song will probably be extensively interviewed while here.

PACQUET.

GOSSIP OF THE TOWN.

The Mullally Brothers will produce a new play called A Summer Blizzard at Kansas City in May.

Harry St. Maur is recovering from an attack of nervous prostration. His doctor advised him to do nothing for awhile, and he was in a position to follow out the advice.

Louis Wesley has signed to play in A Summer Blizzard.

Henry Guy Carleton submitted to Nat C. Goodwin last week the cast of characters for Ambition, the play Carleton is writing for Goodwin to produce next season.

Jennie Joyce and Josie Gregory, both well known on the vaudeville stage, will appear in operetta at the Imperial Music Hall next week.

Frank Dietz, manager of Rhéa, was in the city last week shifting some of his star's time. "Since the new year began," says he, "Rhéa's receipts have been most gratifying."

George W. Lederer returned from Washington, D. C., on Thursday. He was there in the interests of the Lillian Russell Opera company.

J. D. Lefingwell, the advance man, has arrived in town and is making his headquarters at Taylor's Exchange.

William C. Mason has returned from Chicago. He left The Algerian opera company there.

William Gray, in advance of Willie Collier, has been engaged by Myron B. Rice to go ahead of the Potter-Bellows combination in July.

Tom Prior, manager of the Schiller Theatre, Chicago, circulated in New York theatrical circles last week.

Will S. Rising, recently with The Little Tycoon, purposes to organize an operatic and concert company for the rest of the season.

T. S. Brigham telegraphed to THE MIMOS last week too late for publication that Frank Daniels played Little Fock last week, Monday night at Atchison, Kan., to a \$516 house.

Corse Payton opened at Marshalltown, Ia., on Monday night of last week, and at noon of that day, according to a despatch from the C. Speers, manager of the Odeon Theatre, the house had been sold.

A panoramic photograph of the lower Swaney Valley has been taken and sent to this city to be used in preparing new scenery for The Old Homestead.

Eugene Sweetland is playing the title role in the Eastern Dr. Bill company.

The Thomas W. Keene company will close at Allentown, Pa., for two weeks on March 30, and will open on Easter Monday at Syracuse.

The Albany Journal publishes an interview with Frederick E. Wadhams, a prominent lawyer of that city, who protests against the management of the Patti concert in Hermann Bleecker Hall there. It appears that the price of general admission was arbitrarily raised, after rates had been advertised, and that a number of citizens were disappointed, while Mr. Wadhams complains that he was ill treated by the local manager and by Patti's representative.

Alice H. Faye, of Boston, will produce the drama, Redemption, at the Star Theatre, Buffalo, on April 1, with the aid of local talent, for the Buffalo Fresh-Air Mission.

John B. Tuft has read Charles Frohman to recover \$1,600, claimed as thirty-two weeks' salary at \$50 per week. The plaintiff says he had charge of the Mr. Wilkinson's Widow company; that his season was to continue until June 30, 1893, but that he was discharged on Oct. 31 without cause. Mr. Frohman replies that Tuft was not engaged for any definite period, and that he was discharged because his method of doing business was unsatisfactory.

Gustave Frohman is busily employed at his office in the Empire Theatre Building mapping out the Spring tour, under his management, of Lady Windermere's Fan.

W. R. Gross, in advance of Rose Coghlan, was on Broadway last week. He says Coghlan's season is simply a triumphal procession.

Nat Roth, who is to manage Della Fox's starring tour next season, has been especially engaged by Abbey, Scherff and Gross to go in advance of America. Mr. Roth left for Washington last week in that capacity.

It is likely that George R. McLellan and David Towers will meet this week to settle up their affairs in connection with the recently disbanded Fay Templeton Opera company, in which they were co-partners. Mr. McLellan says he has heard nothing from Towers in the matter of a settlement of accounts since the company went up.

Patent Applied For will close at the Bowdoin Square Theatre, Boston, on March 20. Willard Lee, leading man of this attraction, met with a serious accident at the Providence Opera House last Wednesday night. In the third act of the play, as the representation of a steamship leaves the wharf, it is his business as the hero to leap and gain the deck by catching the rail-rod. Mr. Lee made the leap, but missed his hold, fell against the rail, and thence to the stage, where he lay unconscious. A physician was called to his assistance, but Mr. Lee fainted several times before he could be removed to the hotel. He was recovering at last accounts.

M. A. Howley, manager of Mahal Paige, says he was booking a repertory company several seasons ago through the wilds of Tennessee. He asked one manager, among other questions, on a circular with convenient blanks sent out: "Do you play on a percentage?" and received this reply: "I don't play on anything, but you can get the string band cheap."

De Forest Davis writes that the Ed. F. Davis Uncle Tom's Cabin company has not had a losing week this season. It is in Illinois this week.



It is hardly necessary to state that the above is a likeness of Charles L. Davis, whom everybody knows. Mr. Davis has made the character of Alvin Joslin familiar throughout the land, having played it sixteen seasons, and he has reason to feel proud of his success in the part. Despite the financial depression and the long time this character has been presented, Mr. Davis has enjoyed good business this season, thus proving Mr. Davis' popularity as a star and the vitality of the familiar play in which he appears. There is nothing to indicate that Alvin Joslin has not yet many years of usefulness before it. Mr. Davis has won the regard of the profession by establishing his splendid theatre in Pittsburgh. His first desire when he built the Alvin Theatre was the comfort of the actors. To use his own words, "The actors shall dress on velvet even if the audience sit on nail heads," and the profession know how well Mr. Davis has kept his promise. Such stars as E. S. Willard, Clara Morris, Richard Mansfield, Sol Smith Russell, John Drew, Nat Goodwin, Julia Marlowe, Louis James, Frederick Warde, the Kendals, Tony Pastor, Marie Wainwright and their associates highly praise the Alvin Theatre, which is solely owned and managed by Mr. Davis.

Leon Kessel has been engaged by Litt and Davis for their Stowaway company for the rest of the season.

Marcus Moriarty, late of T. Henry French's American Theatre, has been engaged by George T. Keogh as stage manager for the company supporting Charles Coghlan.

The Hon. O. Vincent Coffin, president of the Middlesex Company, at Middletown, Conn., is prominently mentioned as a Republican candidate for Governor. It is due to his enterprise that Middletown has the finest opera house in Connecticut.

Miss Otilie, who made the hit of the season in the new "Marguerite" at the Palace Theatre, Boston, has been engaged for the rest of the season by Bobby Manchester to appear with the Night Owls and the French Folly company alternately. She opened at German's in Baltimore and scored a pronounced hit.

H. S. Keeper is acting as agent of the Only a Farmer's Daughter company.

The Rosenfelds state that Love's Extract, which they will produce at the Fifth Avenue on Monday, is not an adaptation from the same German play that Augustin Daly used for Love in Harness. It is from the French. The company engaged includes Alice Leigh, Quennie Vassar, Fannie Ward, Hattie Ferguson, Grace Fillins, Marie Carlyle, Clara Thropp, John Jennings, R. F. McLannan, Jackson Lee Finney, Ed. J. Connelly, Max Fagan, Frederic Lotto, D. P. Steele, and L. F. Gottschalk.

Will Castleman has signed with the Lillian Russell Opera company.

Little Annie Robinson received from the studios of the Lee Avenue Academy, Brooklyn, on the closing night of her engagement, Feb. 24, a handsome little gold watch.

F. M. Swan writes that Our Dorothy company opened at Hurta Opera House, Van Buren, Ark., recently to standing room only. The company produces plays by Gusie Johnson. Our Dorothy and Betsy Brunette, and includes Jack Williams, W. N. Hammett, I. F. Lester, Frank Gardner, Frank Patton, Gusie Johnson, Mollie Bennett and Nellie Spencer. O. H. Johnson is manager, Frank W. Swan, advance representative.

The New Haven Morning News recently said of a member of Rhéa's company in The Queen of Sheba: "Miss Beck, as Bathia, the handmaid in love with Hiram, was especially pleasing—perhaps the most so of any except Rhéa herself. She was gentle in her love, passionate in her hatred when scorned, and terrible in all her scenes."

The Ella Fontaine-Russell company is playing a return engagement in Oswego, N. Y., this week.

It is said that "Happy" Ward, of Ward and Vokes, was nearly bounced at the Arion hall. While waiting in the lobby of the Garden, a smooth-talking individual approached Ward and Vokes and confidentially intimated that he had two invitations that he would sell for \$5. "Happy" at once produced the amount and received for it two sealed envelopes which, when opened, were found to contain two pieces of a race card. On one was left the name of a horse called Humco Bob.

THE USHER



It appears that Representative St. John was not guilty of introducing the bill "For the Suppression of Indecency in Public Performances" in the Massachusetts Legislature; it went in by the right of petition, and emanated from Charlotte Smith, who styles herself the president of the Woman's Rescue League, whatever that may be. She is the woman who recently posed before the Boston public in totally unnecessary attempts to aid the Superba ballet girls.

In her memorial to the Legislature Mrs. or Miss—whichever she may be—Smith says that there is a "perpetual carnival of indecent exhibits of hip dancers, fan dancers, serpentine dancers and high kickers," and she adds that these displays "are demoralizing alike to old men and youths."

She also describes how "many of the rural and unsophisticated members of the legislature" who have been detained in Boston on public business have dropped in to see these exhibitions and have been grievously shocked thereby, wherefore the memorialist urges the prompt passing of her bill to "protect the members of your august body, as well as the more humble citizens of the commonwealth, from further witnessing indecent performances of high kickers."

The only antagonists she expects the bill will create are the owners and managers of the "shows" objected to, "as well as the old gentlemen who are patrons and who are usually to be found in the front rows near the footlights of these vulgar places."

As I explained in a recent number of *The Mirror*, the bill in question prohibits a woman from appearing on the stage "unless she be clad in a dress the skirts of which do not open at the side, and descend to within four inches of the ground, and the waist of the dress shall be so constructed as not to expose any part of the bust." And "no woman shall appear in visible tights nor engage in public in any exhibition of high kicking, or fan, serpentine, hip, or skirt dancing." The penalty provided is a fine of not less than ten dollars nor more than five hundred dollars.

Managers of theatres throughout the country are put to considerable trouble to dispose of mail matter for visiting companies that arrives after their departure. Sometimes these letters are forwarded according to the route of the company; oftener they are handed back to the post office, to find their way eventually to the dead letter office. In this manner important communications are either delayed a long time or lost to their owners.

It would facilitate matters if managers should make it a rule to send all undelivered letters to *The Mirror* to be advertised in its Letter List. This method would involve the least trouble and would insure prompt delivery. All professionals consult the Letter List every week.

The increase in the volume of mail matter passing through the *Mirror* office has been remarkable during the past twelve months. The growth of the published list does not entirely indicate this, as hundreds of letters are called for or forwarded each week without being advertised. A record is kept of every letter received, called for or forwarded, and the utmost care is observed to make this department efficient.

All members of the profession are cordially invited to use *The Mirror's* post-office and to make the *Mirror* office their permanent New York address. There is no charge of any kind connected with this privilege.

A prominent Irish member of parliament subscribes for *The Mirror* year in and year out, through a Dublin subscription agency. Through an error recently a notice of expiration was mailed to this gentleman direct, instead of the agency. He not being a subscriber, in the strict sense of the term, took advantage of this mistake to send the following dagger to *The Mirror* on a postal:

Your "burial notice" came to-day,
For which I've had eight cents to pay;
A one-cent card will not provide
Sufficient for such signals to our side.
And, in reply, may merely mention,
That "my" subscription's an invention.
Be your request so'er so instant,
I can't remove what's not existent.
Post, therefore, post with care
(In future) a two-cent card to the (Irish) subscriber!

This is a meditated verse
That badly cause the words-of-curse;
Let not the ancient air clean blue,
But silently forgive.

Yours truly,
J. J. R.
I imagine American readers will divine to whom these initials belong.

The Professional Woman's League made a fine showing at the annual reception last week at the Brunswick.

The League has had a good deal of prejudice and several internal troubles to contend against during the first year of its existence, but on the whole it has been managed judiciously and firmly, and the loyalty of the majority of the members has overcome every difficulty.

The League is all right. If it keeps on de-

veloping good ideas and deserving well of the various professions it represents there is no doubt that in a few years it will become the strongest women's organization in the land.

All the seats placed on sale at the *Mirror* office for the Shore Acres benefit yesterday were sold, and John F. Ward, the comedian, secured the ticket that carried with it as a prize a year's subscription to *The Mirror*.

Speaking of this benefit it is rather singular that its object, as first announced by Messrs. Miner and Herne and to aid which many managers and professionals paid large premiums for boxes and seats, was suddenly changed at the eleventh hour.

It was understood originally that the proceeds of this performance would be divided between the Actors' Relief Fund and the Professional Woman's League, and it was so chronicled in the press at Messrs. Miner and Herne's suggestion.

A few days ago the givers of the benefit made it known that the money would be "loaned" to unemployed professionals, and due-bills would be taken in exchange drawn in favor of the Actors' Fund.

The foolishness of this later plan consists in its complication that Messrs. Miner and Herne are better qualified to dispense the money raised than are the Relief Committee, whose work is conducted systematically and comprehensively, under the advantages of a practical organization.

But the censurable part of the affair was the first misleading statement as to the destination of the money raised by this performance—a statement that no doubt induced many managers and others to contribute liberally, supposing they were assisting the cause of organized charity.

The benefit on Sunday evening next in aid of the Actors' Relief Fund is authorized by the Relief Committee.

The affair is in excellent hands, and an unusually attractive bill has been arranged. Indeed, the committee in charge has not been able to utilize all the volunteers that wished to appear.

Every dollar realized from the Grand Opera House benefit will go into the Relief Fund, and it will be used to carry on the work of relieving the needs of actors unemployed and destitute.

In this connection, one signing himself "A Manager for the last Forty-five Years," asks *The Mirror* why certain actors will appeal to the Relief Fund and yet will refuse engagements at fair salaries?

This is such an extraordinary question that the manager's reason for asking it is interesting to know.

"For twenty years," he writes, "I have run a company ten months in the year, paid salaries in full, and to-day I am in need of an actor. But they would rather live on charity so kindly given by the Relief Fund than accept a fair figure. I know this from experience."

If that indeed be our old manager's experience it is very remarkable. Admitting his assertion to be true, for the sake of argument, it is probable that engagements in his company are worse than no engagements at all, otherwise they would be sought eagerly.

In a season when hundreds of actors have been willing to work for no other recompense than their board, this manager's statement of the case is preposterous. If he will send his name and address to *The Mirror* office I'll lay a wager I shall be able to prove to him in short order that he is talking through his hat, as the saying is.

The Boston *Herald* observes, anent *Sothern's* single production there of *Jerome's* play, to fulfill the terms of a contract: "Boston theatregoers like nothing better than to assist at the initial performance of a piece, and the wisdom of trying a brand-new *Jerome* comedy 'on the dog' right here in the critical hub shows great confidence regarding the public's estimate of merit, if it shows nothing else."

It is thus that false impressions are obtained. As a matter of fact, the thrifty Bostonian is not a first-nighter, in the metropolitan sense of the term. And there are no first nights in Boston. There are first performances, but they do not in any respect resemble the events that draw together brilliant assemblages in London, Paris, and New York—the critics of note, the regular habitués of the best theatres, the representatives of professional, artistic, commercial and financial life.

The good Bostonian prudently waits until he hears the verdict before he invests his money in a seat for a new play.

I called attention recently to the fact that the conditions are especially favorable this season to secure an amendment of the outrageous law which prohibits children from singing and dancing on the stage in any circumstances, however free from danger to health or to morals.

I am glad to say that it is now certain steps will be taken during the present session of the Albany legislature to secure a new order of things.

Preparations are now making to introduce a bill that will answer all fair and reasonable requirements of the profession and at the same time will conserve humane ideas.

It is only a question of time when the radical phases of Gerrism must go. The press demand it and the sentiment of the community accords with the press in this instance.

A DENIAL.

Albert Tavernier, manager for Ida Van Cortland, writes to *The Mirror* in denial of the statement published to the effect that Miss Van Cortland was playing in *Mizoura* under the title of *The Blacksmith's Daughter*. Mr. Tavernier says: "The play we are doing is an old English play—re-written for American audiences and purchasable at French's for fifteen cents."

NEW YORK THEATRES.

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Evenings at 8. Matinee Saturday at 2.
Mr. T. H. FARMER, Manager.
Handsomest and Safest Theatre in the World.

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THE FAMOUS BOSTONIANS

In that most successful comic opera,

ROBIN HOOD

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J. M. HILL, Manager.

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By Brandon Thomas.

Greatest Hit on Record.

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CASART AND LEISHER, Lessees and Managers.

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LATEST AND GREATEST SUCCESS.

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Fall of New Laughs and Music.

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Every evening at 8.15 and Saturday afternoon at 2.

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W. H. CRANE

And his admirable company in the delightful comedy,

ON PROBATION

By Brandon Matthews and George H. Jessup.

March 12—Grand Rehearsal.

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RICE'S SURPRISE PARTY.

In *Harriet* and *Flower's* Fascinating Extravaganza.

SECOND EDITION. 1492

ALL NEW

March 19, Kilgus will be added to 1492.

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IMMENSE HIT. SECOND MONTH.

MR. JOHN DREW

AND HIS AMERICAN COMPANY.

Under the management of Charles Fishman.

Presenting Henry Guy Carlton's new comedy.

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CROWDED NIGHTS. PACKED MATINEES.

EMPIRE'S GREATEST SUCCESS.

Sydney Grundy's Play.

SOWING THE WIND.

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A SHEEP IN WOLF'S CLOTHING.

Followed by PINERO'S

THE AMAZONS

Another Great Lyceum Success.

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Broadway, corner 38th Street.

LAST WEEK OF

MR. GEORGE HERVEY, *THE GREAT TRICKS*.

And the London Lyceum Theatre Company.

Under direction of Abbey, Scherdel and Co.

Monday, March 3, *The Merchant of Venice*; Tuesday, March 4, *Macbeth*; Wednesday, March 5, *Olivia*; Wednesday, March 6, *Macbeth*; Thursday, March 7, *Macbeth*; Friday, March 8, *Macbeth*; Saturday, March 9, *Macbeth*; Sunday, March 10, *Macbeth*.

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The Hinging American Success.

MY JACK

Next Week—Dan McCarthy in *The Bride of Mayo*.

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Twenty-third Street and Eighth Avenue.
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OSCAR WILDE'S SUCCESSFUL PLAY,

Lady Windermere's Fan

Next Week—Katie Emmett in *Kilgus*.

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M. W. HANLEY, Manager.

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Open Company, accompanied by

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In a production of Offenbach's

THE PRINCESS OF TREBIZONDE

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Thirty-fourth Street, West of Broadway.

Matinee Saturday Only.

SANDOW

UNTHAN. MILE A-MAND' ARY.

MILE. ALCEDE CAPITAINE.

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Fourteenth Street.—A Man Among Men.

Melodrama in four acts by William C. Hudson. Produced March 8.

John Morrow..... William Harcourt
Tom Warden..... Harry Meredith
Herbert Dorr..... Charles Nevins
Harry Dorr..... Theodore Baneock
James Bardsley..... Ernest Eiton
Robert Stowell..... Fred. M. Lee
Professor Olyphant..... Kip H. Dunbar
Bob Stafford..... Walter B. Woodall
Pietro Butari..... Lloyd Melville
Edith Olyphant..... Amelia Bingham
Helen Warden..... Alice Fischer
Mrs. Olyphant..... Mary Davenport
Rosa Olyphant..... Gertrude Dames
Susan..... Gusie Hart.

William C. Hudson, who is superior for A Man Among Men, is courageous. He has broken away from the usual speech that caps most melodramas: "A woman's honor is always sacred." He has given it instead: "A daughter's duty is always towards her father." The latter is quite as effective as the former. At least it was with the audience at the Fourteenth Street Theatre on Monday.

Mr. Hudson puts many other speeches into the mouths of his characters that, upon reflection, are rather trite. But then it may be said that reflection is out of place respecting melodrama.

Mr. Hudson, we surmise, is not unacquainted with the theatre. A Man Among Men is the first play he has written, but it indicates that he has sat through a host of others. The piece is about to become The Banker's Daughter, when it runs towards The Lost Paradise, and then advertises Jack Royal. Not that Mr. Hudson has fished; he has simply followed the example set by his brethren of the Adelphi school in London, who mould and remould with the same material.

A Man Among Men is rather crude in construction; there are slices of it that are mere chatter; the dialogue is not inspired. But it has climaxes—chuck full of danger, all of which tend more and more to make the hearts of the hero and heroine beat as one.

The scenes of the play are laid in the mines of the Saranac region, in Northern New York. John Morrow, superintendent of the Royal Top Mining and Smelting Works, aids the directors of the enterprise for money to repair the mining shaft, and the appropriation is refused. Before this, Morrow had discovered near the scene of operations, a deposit of ore, and in his loyalty to the company told of its existence. Professor Olyphant, a mineralogist, sent by the company to inspect the property, finds the deposit very valuable and recommends its purchase. The company declined to acquire it, and Professor Olyphant himself buys it, mortgaging his home in Brooklyn as well as the property for the purpose. This purchase brings Olyphant into controversy with Morrow, who had himself intended to buy the property in case the company declined it, believing the Professor had acted unfairly. Morrow secures the mortgage on Olyphant's home and proceeds to foreclose it. The professor's wife and his supposed daughter, Edith, discovers his impending ruin, and Edith asks the directors of the company to act him. They refuse, and James Bardsley, a rejected suitor, advises Edith to see Morrow. He resents her interference but finally agrees to postpone foreclosure.

While Edith is at the mines, she is recognized by a workman "with a past" as his daughter, but the father does not reveal himself. The disaster feared by Morrow occurs at the mine, and Edith remains to nurse the injured. Morrow falls in love with her, but is hopeless of a return. Learning that Bardsley is intriguing to buy the ore lands at the foreclosure sale, Morrow orders his lawyers to foreclose in the name of Edith Olyphant. The miners, resenting the store-order system, revolt and burn the building, and having discovered Morrow's love for Edith, they endeavor to seize her as a hostage. In his efforts to protect her, Morrow is wounded. Finally, through Morrow's efforts, Edith's parentage is revealed. Prof. Olyphant and Tom Warden (or Tom Olyphant) are brought together as long-separated brothers, and Edith and Morrow are married.

As John Morrow, William Harcourt is stalwart and resolute. Harry Meredith plays Tom Warden with appropriate gruffness. Lloyd Melville makes a capital sullen and sordid Italian laborer.

Amelia Bingham makes a handsome and sympathetic Edith. Alice Fischer plays the role of Helen Warden skilfully.

The scenery, by Joan H. Young, is elaborate.

Edith's—The Tornado.

Melodrama in five acts, by Lincoln J. Carter. Produced March 5.

George Lamont..... Lon Blanden
John Lamont..... Taylor Carroll
Biff Bass..... Ogden S. Wight
Dolan McKinney..... Arda La Croix
Albert Wallace..... Paul R. Everett
Dr. Hall..... Ernest Allen
Ellen Wallace..... Willie Simms
Bridget O'Rafferty..... Minnie Wilson
Lulu..... Ida May Blake

A roaring tornado, a collision at sea, and a hospital dissecting table were the chief ingredients of Lincoln J. Carter's new realistic drama, The Tornado, that was presented for the first time in this city on Monday night at Edith's.

The production was a decided success, if the tumultuous applause given each scene and sensation by a large and boisterous audience may be accepted as a criterion.

The plot deals with the love of a young

married couple, who are separated by unfortunate circumstances, aided by an energetic villain. The husband's search for his wife; the schemes designed by the villain to thwart the husband's purpose; the miraculous escape of the leading characters; and the final discovery of the wife on a dissecting-table, made up a story that is exciting and interesting.

George Lamont, the husband, was played with considerable effect by Lon Blanden. Taylor Carroll, as John Lamont, and Ogden S. Wight, as Biff Bass, were also acceptable. Arda La Croix was an amusing Dolan McKinney. Paul R. Everett, as Albert Wallace, was rather stilted. Willie Simms was a pleasing Ellen, while Ida May Blake gave satisfaction as Lulu. Minnie Wilson made the most of Bridget O'Rafferty.

The scenery was new, and that of the second act—the water scene—was exceedingly fine.

Harrigan's—Princess of Trebizonde.

Opera-bouffe in three acts, by Jacques Offenbach.

Prince Raphael..... Pauline Hall
Tremolino..... Fred Solomon
Prince Cassimir..... John Brand
Sparadrap..... John Ransome
Thierry..... Henry Rollins
Mons. Vert..... Mark Aborn
Zenette..... Josephine Knapp
Eva..... Eva Davenport
Regina..... Julie King
Annette..... Lillian Bishop

The Pauline Hall Opera company appeared at Harrigan's last night in Offenbach's popular opera bouffe, The Princess of Trebizonde.

Pauline Hall assumed the role of Prince Raphael, and looked as charming as ever. The very fact that Miss Hall is a shapely woman dispels all illusion as for her assumed masculinity when she dons male attire. Her figure is too decidedly feminine for a male impersonation, but then anything anomalous is allowable in opera bouffe. Besides, however deficient Miss Hall may be from a histrionic standpoint, nobody can gainsay that she has a very sweet voice. She sang the numbers allotted to her in a taking manner and was frequently applauded.

Josephine Knapp proved charming as Zenette and sang and acted quite effectively. Richard Golden gave an excellent character sketch of Calabriola, a typical circus proprietor, and his drolleries kept the audience laughing throughout the performance.

Fred Solomon can hardly be classed as a side-splitting clown, but his vocal efforts were certainly commendable.

Eva Davenport, on the other hand, was very funny as Paula, an equilibrist. Indeed, Miss Davenport is always artistic, and unlike many other would-be operatic comedienne, does not hesitate to don an unbecoming costume and appear in a ludicrous make-up if the character she is to enact requires it.

John Brand as Prince Cassimir, John Ransome as Sparadrap, Henry Rollins as Thierry, Mark Aborn as a Duke, Julie King as Regina, and Lillian Bishop as Annette, all acquitted themselves creditably.

The choruses were well sung, and the opera was appropriately staged.

Fifth Avenue—Mrs. Dascot.

Play in four acts by Lloyd S. Bryce and Stanislaus Stangé. Produced March 5.

Dr. Henry Palgrave..... Maurice Barrymore
Count Jacobus..... Edward J. Henley
Captain Patrick Bessford..... Charles J. Bell
Major Arthur Barleigh..... Arthur Giles
General Poulterey..... Robert J. Dodson
Sir Charles Clifton..... Richard Gauthery
Dr. Penn..... Frank Lannell, Sr.
Percival Howells..... D. P. Steele
Bawana..... George D. McIntyre
Boulak..... Frank Tannhill, Sr.
Alan..... J. E. Farling
Sabouret..... Robert Sordani
Lady Clifton..... Mrs. W. E. Barker
Margaret Clifton..... Eleanor Lane
Cornelia Bawer..... Lillian Lawrence
Mellie Potter..... Nanon Fowler
Mrs. Melrose Dascot..... Katharine Clemmons

If marriage were not a failure what would our playwrights do, I wonder? The faithless husband, the erring wife—two chords vibrating incessantly and apparently with never-ending variation on the sounding boards of the drama; in earlier times the source mainly of broad comedy effects; to-day, strung up to a higher and shriller pitch, they jingle harshly a discordant theme of brutal passion, or quaver in minor cadences of maudlin sentiment. Everything is morbid and distorted, the chords stretched to the snapping point to find some new form of sensation to pique the appetite of a satiated public.

Under the guise of such terms as "out-spokenness," "frankness," "honesty," "realism," etc., the theme has been harped on in one key and another until it would seem as if everything that could be said has been said, and many things that couldn't be said have been acted.

The latest effort in the field is Mrs. Dascot, from the pen of the respected editor of the North American Review, Lloyd Bryce, and of Stanislaus Stangé. It is the erring woman this time.

Previously to the opening of the play a young physician has seduced the youthful wife of an old patient. They have separated, and in the first act they meet after many years. The former mistress insists on a marriage, but the physician, now engaged to another woman, refuses. He is thereupon disgraced before his fiancée by the woman he wronged, and the engagement broken, he goes to Alexandria for war service. The betrayed woman follows him, a reconciliation is effected, and the two old lovers end by marrying.

Such is the story, and scarcely more interesting in its dramatized form than as above condensed. The situations are conventional, and well worn, the dramatic points awkwardly made and weak, and the dialogue dry and uninteresting. The small talk is fairly microscopic in point, the company vainly endeavoring to "make up in laughter what they lacked in wit."

No great fault can be found with the company as a whole. Miss Clemmons has assembled about her a fairly good cast, including two excellent actors, Maurice Barrymore

and E. J. Henley, who struggled bravely with roles that offered only a limited scope for their powers. The possibilities offered by the plot are many and strong, but the authors apparently lacked both the necessary dramatic sense and the stagecraft to develop them effectively. Everything was tame and conventional, and an effective situation at the close of the second act was the only relief to the dull drag.

Miss Clemmons looked very handsome in her various well selected gowns, but with that statement favorable comment halts. Her carriage and gestures were stilted and school-girlish; her voice—an unusually sweet and pleasant one—showed a painful lack of elocutionary drilling, and was quite wanting in sympathy; while her range of dramatic expression does not extend appreciably beyond that usually witnessed in parlor theatricals.

Of the brave company that struggled hand to hand against the general dreaminess of the play, the most notable figures, aside from the principals above mentioned, were Richard Gauthery, and Mr. Steele, the latter of whom gave a clever sketch of a chronic invalid.

Of the principals, Mr. Henley, an accomplished and finished actor, was cast for the role of Count Jacobus, a villainous Austrian, a character of which he made the most, scoring a success the credit of which was his own and not that of the authors. Mr. Barrymore, who played the role of the physician, was acceptable—nothing more. He betrayed throughout a lack of familiarity with the lines, and frequently leaned on the prompter.

The scene of the third act, in Alexandria, was interesting to a certain degree, and was well set. Of the four acts this was by far the best, both scenically and dramatically.

The name of Mr. Bryce naturally drew a fashionable and distinguished audience, numbering many personal friends of the author. The play was received in a kindly and attentive spirit.

Tony Pastor's—Variety.

Tony Pastor offers a strong and attractive bill this week. The chief feature is Bessie Bellwood, who made a hit last night and will be a favorite during the week of her engagement. Lottie Gilson appears after an absence of two years and introduces taking novelties. Maud Huth, the noted negro dialect and jubilee singer, and Billy Clifford, a unique impersonator of the modern "Cholie," are very entertaining. Isabella Carlini introduces a wonderful troupe of educated monkeys and dogs. The original Big Four appear in an acrobatic, pantomimic, and comic performance. The Little Booths present a startling aerial gymnastic act. Katherine Gyles juggles clubs skilfully. Smith and Martin give one of their funny sketches. Edward Lorrett dances comically in big shoes. Louise Lorrette shows shadowgraphs, and Sparks and Quinn perform a grotesque Lilliputian dance.

Star—On Probation.

William H. Crane revived On Probation at the Star last night, and with the assistance of his admirable company performed the play brilliantly.

As Jonathan Silsbee, the wealthy American whose love for flirtation gets him into many scrapes, Mr. Crane is seen to excellent advantage, although the motivity of the comedy is rather light and superficial.

Mr. Backus is the choleric Brazilian; Miss O'Neill is his wife; Mr. Herbert is the racially water; Mr. Wheelock the Russian Prince; Mr. Putnam the Irish lord, and Miss Busby personates Silsbee's sweetheart. With such a cast, it is needless to say that every possibility of the play is developed.

Next week the Boston Grand Opera House Stock company will appear in Rosedale.

Koster and Bial's—Vandeville.

A change of programme at Koster and Bial's last night reintroduced Miles, Qualitz and Neumann in new dances, "The Neapolitan Tarantella" and "The Shad Dance." Mile. Armand Ary in an English song that was musically taking though pronounced originally, entitled "The Little Coquette." Sandow in his new feats of barrel-jumping with a fifty-six pound weight in each hand, and lifting a horse; and Wood and Shepard in a new act. Unthan, the armless man, Mile. Alcide Capitaine, the clown jugg, with his dogs, goats and geese; Mile. Bertoldi; Marie and Lombard, and Les Frères Detorrelli, make up an excellent bill.

American—Land of the Midnight Sun.

The Land of the Midnight Sun, Edwin Barbour's realistic melodrama, moved up to the American from the Fourteenth Street Theatre on Monday night and attracted a fairly large audience. The play, which abounds in thrilling situations and startling climaxes, received a rousing reception. Elmer Grandin is a heroic and manly Jason. Lawrence Barbour is a capable Smoek, while May Wheeler, Ciptie Palmont, Edwin Barbour, and Katie Gilbert repeated their former hits as Naida Maitland, Stephen Orry, Jollyweather, and Katie Maitland respectively.

Grand—Lady Windermere's Fan.

Oscar Wilde's satirical social study, Lady Windermere's Fan, was set before the West Side at the Grand Opera House last night. The audiences of this theatre no doubt prefer melodrama as a steady diet, but those who witnessed the play last night enjoyed the acting of it if they did not fully appreciate some of the lines. Virginia Harland appears as the adventuress, and is well supported.

People's—Jane.

That popular comedy, Jane, with Jennie Yeamans, in the title role, unfolded its fun to east-siders last night at the People's. The audience was large, the play went with spirit, and applause was hearty. The curtain-raiser Chums preceded the comedy. A profitable week will no doubt be enjoyed at this well-known theatre.

At Other Houses.

The revised version of Charley's Aunt, at the Standard, is so successful that the management says the comedy will remain at this theatre indefinitely.

This is the closing week of In Old Kentucky at the Academy, where The Girl I Left Behind Me will be revived next Monday.

Sowing the Wind is in its third month at the Empire. It will run twelve weeks at the Columbia Theatre, Chicago, next Summer.

The success of John Drew in The Butterflies, at Palmer's, has been so pronounced that the proposed revival of The Masked Ball has been abandoned.

Henry Irving and Helen Terry appeared at Abbey's last night in The Merchant of Venice, and delighted a large audience. The play will be repeated on Saturday night. To-night Becket will be the bill; at Wednesday's matinee Olivia will be played; Louis XI. will be presented on Wednesday night. Much Ado on Thursday night, and Nance Oldfield and The Bells at the Saturday matinee.

The Bostonians are still at the Broadway, and Robin Hood is the bill.

A Country Sport draws large audiences to the Bijou.

At Daly's Shore Acres moves in its peaceful and domestic way.

The Amazons is still a sensation at the Lyceum. A Sheep in Wolf's Clothing will be withdrawn after this week, except Monday night and at the Tuesday matinee.

Russell's Comedians continue at the Casino.

Next Monday the Rosenfelds begin their season at the Fifth Avenue Theatre, all the time at which house from March 12 to June 5, 1895, with the exception of six weeks reserved for Rose Coghlan, has been taken by them. Their tenancy will be marked by the production of several plays that have distinguished them abroad, among them being the much-talked-of Hannele, by Gerhart Hauptmann. Their season will open on Monday with Love's Extract, a farcical comedy.

James T. Powers and company pleased good audiences at the Park in Walker, London.

At the Garden 1492 seems to have settled down for an indefinite run.

The Imperial offers an excellent and varied vaudeville entertainment.

THE BROOKLYN THEATRE.

Amphion.—The Girl I Left Behind Me.

Members of the Hanover Club and their friends were in full force last night, and assisted in crowding the Amphion to its fullest capacity. Tasteful and pretty decorations were everywhere conspicuous. The enthusiasm of the audience was marked. Reserves Frank Mordaunt, James E. Wilson and Sydney Armstrong, Thomas Oberle and Laura Gilvray were noticeably good.

Empire.—Killarney.

To the lover of Irish dramas Killarney is all that one wishes. A large audience filled the Empire last night and accorded a hearty welcome to this popular play. Katie Emmett as Kitty Burke is a clever actress. Her songs were frequently encored. Bart Wallace as Paddy Doonan was very good. Frank Ambrose as Allen Tracy was satisfactory. Frank Peters and Elizabeth Leslie appeared to advantage.

Columbia.—Erminie.

Francis Wilson and Erminie began a second week's engagement last night at the Columbia. A large audience was present, and there is a large advance sale for the remaining performances of the week. Lady Windermere's Fan will be the next week's attraction.

Grand Opera House.—The Soudan.

Last night's programme at the Grand Opera House consisted of The Soudan which has been seen here on several previous occasions. The military scene awoke enthusiastic plaudits. Evans and Hoey in A Parlor Match next week.

Bijou.—The White Slave.

Bijou patrons witnessed The White Slave, with May Newman in the leading part, last night. The mounting and scenic effects were good. James J. Corbett in Gentleman Jack will follow.

Park.—A Trip to Chinatown.

A Trip to Chinatown was played at the Park last evening by the original company, which has been seen here before. Felix Morris' Comedy company next week.

TWO FAVORITES.

Amy Lee and Frank Doane have made many successes as leading members of the Grand Avenue Theatre stock company in Philadelphia, during the past three seasons.

They have scored hits in the leading parts in Zip, Boy, Pawn Ticket 210, Cheek, Humbug, Dreams, The Magistrate, 7-30-8, Chain Lightning, Three of a Kind, and a number of other popular plays, too numerous to mention.

Miss Lee is an actress of wide experience and who has never failed to become a favorite wherever she has played. She is an admirable comedienne. Mr. Doane is versatile in comedy parts, playing everything from high comedy to the broadest farce. Both actors have received the highest praise from the Philadelphia press during their long engagement under Mr. Holland's management.

Miss Lee and Mr. Doane desire to negotiate with a reliable manager. They are not particular whether he has capital or not.

All orders for plays, theatrical photographs and popular songs should be addressed to the Supply Department, New York Dramatic Mirror.

AMY LEE FRANK DOANE

"Amy Lee's legion of friends are crowding the Girard Avenue Theatre to the doors."—RECORD, Feb. 25, 1894.

"To Frank Doane, always clever whether playing a light or low comedy role, must chief credit be accorded."—LEDGER, Jan. 30, 1894.

WISH TO NEGOTIATE WITH RESPONSIBLE MANAGER WITH OR WITHOUT CAPITAL.

Address 120 C CHURCH STREET, PHILADELPHIA.

THE LEAGUE'S ANNIVERSARY.

The Largest Attended and Enthusiastic Meeting at the Girard Avenue Theatre.

The annual meeting of the Professional Woman's League was held Wednesday afternoon in the saloon of the Hotel Brunswick. About three hundred women prominent in the drama, art and literature attended, and great enthusiasm marked the event.

Mrs. Merrick played as a piano solo Liszt's Rhapsody No. 6; Elizabeth Northrop sang "Summer." Jeanne Franko played a violin solo, and then the proceedings in earnest began.

Mrs. Palmer's Address.

Mrs. A. M. Palmer, President of the League, delivered an address, which is appended.

As I look over the year of League existence which is now sinking into the great past, the words of Caliban come to me: "I have not seen good in necessary to refresh them with new ones," and I am tempted to cast no glance backward to day, but only to look hopefully into the future, with all its openings for good. Yet a slight review is due to the members, some of whom are only with us for the day, and our guests, whom we so gladly welcome here.

We look into the records of the banished days of 1893, I am sure that though we may find flaws, seeming failures and ungrasped opportunities, we shall also find much of progress, much of good work done, many instances of help extended, and proof of a well laid foundation whereon the League may stand firmly and grow steadily higher and higher. As I said one year ago, the League started with a lofty aim, and our standard has never been lowered. We have marched steadily onward, holding that standard ever before us, facing bravely whatever of trials and disasters have come to us.

Adverse winds have buffeted us and storms have beaten about us, but no storm has overwhelmed us, no cloud has been so black that we have not caught a glimpse of the silver lining gleaming through. Every trial that has overtaken us has been incident to our very youth and the great variety of temperaments that have entered into our organization. Among us we have few women used to club life, with its rules and requirements, and many of the sinners which have been exaggerated into serious errors and almost into crimes, have come from ignorance—even among our members—of the real purpose and scope of the League.

But the needed lessons are being rapidly learned, and we can to-day look forward with a far wider range of vision than we could a year ago. Perhaps a few of us realized then how unusually broad the platform which we have chosen for our undertaking, how far extended, and ever increasing, would be the work of the League. Yet there is none of us who has not gained a fuller comprehension of these things through the experiences of the past twelve months. The League has daily become more of a reality, more of a help, more of a platform upon which we are learning to stand. To the general good, we are realizing that the Association must come first and that the good of the Association means the good of the members. If the fountain be pure and sweet the waters that flow therefrom must be healthful and refreshing. If the League be pure and healthy, it will help each individual gain in becoming more subservient to the general good; we are realizing that the Association must come first and that the good of the Association means the good of the members. If the fountain be pure and sweet the waters that flow therefrom must be healthful and refreshing. If the League be pure and healthy, it will help each individual gain in becoming more subservient to the general good; we are realizing that the Association must come first and that the good of the Association means the good of the members.

The League has not suffered from the individual life. Sickness and joy are mingled, disappointment follows the hope of encouragement, shadows of sorrow are caused among the glad days. As the life-giving sun ushers in the glad day to drive away the shades of night, and, as all nature wakes to life when one of God's own days dawns, so human plants spring to new life under the influence of the sun of hope; and though we have had seasons of darkness, as a whole we have a right to feel that the year has been more than a successful one, and, looking at it in its entirety, to take courage and press forward, cherishing in our hearts the words of Mrs. Angeline—that brave and holy woman, who said away back in the sixteenth century: "To a noble nature there is no turning back from a contest once entered upon, a work once begun."

We have begun the League. The work is ours to do, and the responsibility of success or failure rests not alone upon the founders, but upon every member. Let each be faithful, and thus the League shall reach its true proportions and achieve its legitimate results.

Of the most public event in our history—the performance before you last night—I need hardly speak, and yet my pride in it will not allow me to be silent. Pride in it as an achievement of the League. Nor do I feel this because every member of the cast was a woman and a member of the League, but because among these women were not only actresses, but also playwrights, musicians, artists and literary workers; the child of sixteen and the woman of sixty—a true representation of the various elements which bound together from the League. That it was an artistic success, the nearly expressed approval of artists and critics attests, and the fact that the idea (not being copyrighted, more's the pity) has been translated to London, re-affirms, this very evening being the highest compliment possible—for "imitation is the sincerest flattery." Sweet as this appreciation was, it does not touch the heart as do the oft-received letters from absent members telling of their love for the League, of the help and encouragement the remembrance of it is to them in hours of despair and loneliness; of their steadfast loyalty to the League, and their earnest determination ever to support it. More than public plaudits, however well deserved, do such words tell of the quiet influence for good the League is exerting, an influence whose importance can never be overestimated. The unexpected financial stringency which has enveloped our country, has sorely pressed the League, and brought upon it an atmosphere of gloom; but we have striven to meet the sorrow and misery which have come to our gates, giving quietly and unostentatiously all that was within our power.

From the variety of professions represented among the members, the work of the League necessarily flows in many channels, and like a loving mother she watches the ventures of every child. Recently she seems their progress, sadly she marks their faults, and earnestly, but tenderly, chides them. The chiding and the praising are equal marks of love, for the truest love is the love that dares to chide.

The Mohammedans have a saying: "That one act of charity is worth a century of eloquence; one act of justice worth twenty years of power," and in all its deeds and rulings, the League mother has ever aimed at the strictest justice tempered only by mercy—that sweetest flower of life, that quality which blossoms him who gives and him who takes.

Listening to the roll-call and realizing the splendid achievements of those recorded there, one grows very proud of being a woman. Truly has this been called the "Woman's Age," and magnifi-

cently are our women grasping their opportunities as poet and preacher, as novelist and nurse, as actress and artist, as playwright and physician—women to-day here and everywhere are daring and doing.

And now in conclusion let me say one word to those just striving to put their feet on the ladder that shall lead to success and fame. You lack hope and courage, for you know of the trials that have met your predecessors, and how hard they have found this road. If the League lives and prospers your path shall be robbed of some of its thorns, and many of the latter difficulties smoothed away. As a watchword to the struggle I give, as encouragement, the words of the immortal Beethoven: "The barriers are not yet erected which can say to aspiring talents and industry—Thus far and no farther."

Mrs. McNulty's Report.

Eleanor Mayo sang an aria, "Samson and Delilah," and this was followed by the annual report of the executive committee, read by its chairman, Mrs. Rachel McNulty. The report, after noting that the League had survived the maladies and weaknesses incident to infancy, and after indulging in pleasing retrospection, outlined the work of the year. The report was so long—though admirable in all its parts—that space is available for but the more practical parts of it. These in substance follow:

The Professional Woman's League, as it well understood, was not intended for, and is not a charity organization—only a helpful one, and such it has certainly proven. The year ending the unusual financial stringency has been a most trying one. To supply one of the many unexpected needs, which could not otherwise be met, a lunch room was opened on the 22d of April, and a mid-day meal served, from 12 to 1 o'clock every day. Tickets for this were issued, which were sold to our members or credited to them as the case required. There were also many little packages of these tickets delicately and gratuitously distributed among the most needy and frequently pressed into the evening hours of their day, and made it possible to acknowledge their condition. We soon found that the good work of the lunch-room could not be limited to the members of the League alone, the suffering was too general to be ignored, and we were glad to see many profiting by our hospitality, the only requisite necessary for them to do so was an assurance that they were in need.

One of the most gratifying events in this connection was our Thanksgiving, when nearly one hundred were present, all enjoying a splendid dinner and a gloriously good time. Greater and more serious needs, however, were now becoming rapidly apparent. Something more substantial was necessary to be done. The League decided to try a self-supporting basis; the foundation for this was well laid, and plans well considered for its substance, but the unusual condition of affairs, however, required immediate action in order to supply, even in part, the necessities of the moment. It was decided to try a self-supporting basis; the foundation for this was well laid, and plans well considered for its substance, but the unusual condition of affairs, however, required immediate action in order to supply, even in part, the necessities of the moment. It was decided to try a self-supporting basis; the foundation for this was well laid, and plans well considered for its substance, but the unusual condition of affairs, however, required immediate action in order to supply, even in part, the necessities of the moment.

After many suggestions, much discussion, and with the valuable cooperation of our faithful and competent Chairman of Ways and Means, Mrs. E. L. Fernandez, a plan of action was decided upon, and the League decided to try a self-supporting basis; the foundation for this was well laid, and plans well considered for its substance, but the unusual condition of affairs, however, required immediate action in order to supply, even in part, the necessities of the moment. It was decided to try a self-supporting basis; the foundation for this was well laid, and plans well considered for its substance, but the unusual condition of affairs, however, required immediate action in order to supply, even in part, the necessities of the moment. It was decided to try a self-supporting basis; the foundation for this was well laid, and plans well considered for its substance, but the unusual condition of affairs, however, required immediate action in order to supply, even in part, the necessities of the moment.

In ordinary times and under ordinary circumstances, our financial condition would have continued satisfactory, but for the unusual suffering in our ranks, to mitigate which even in part, required unremitting effort. In this regard great help was rendered to our members by means of our wardrobe and costume department, which, by the way, is distinct from the dress-making, and has been under the excellent chairmanship of Miss Rand, assisted by Mrs. Bessie Lea Lestina. These costumes are sold at very low prices, credited, or loaned, as the necessities of the case may require. The important and timely assistance thus rendered enabled many to accept engagements which, without such help, must be declined. One of the many avenues of self-support planted by the League at its inception was by means of a permanent, and annual bazaar. This has been faithfully carried out. Our members contributing to it two donations a year, large or small, as they feel able or desirous of doing. These donations are included in the responsibilities of membership. They are called bazaar dues and have proven both attractive and profitable.

Our annual bazaar display was held during the week of Dec. 14 at the Young Art Rooms, 253 West Twenty-third street, kindly donated to us for that purpose, and proved both artistically and financially successful.

By the success of our little air augmented, just

at this time by a kind donation of money from the Managers' Association, we are enabled to send a substantial and merry Xmas not only to a number of our own members, but to many others equally in need, and thus brighten the lives of those who might otherwise have spent this day of days in discouragement and despair. With the assistance of faithful and competent chairmen, the various educational departments were not allowed to suffer. Instruction in languages, music, dancing, fencing and physical culture were conducted with credit to the League and advantage to the pupils. To members desirous of availing themselves of the opportunities thus afforded, financially unprepared to do so, concessions of time are always willingly extended.

Our regular social meetings take place on the second Monday of each month. Considering the first year of our organization, these results are deemed exceedingly gratifying, and I would like to add, that in addition to the advantages already mentioned is a very great and important one to our young members. By means of these social gatherings they are brought into familiar contact with prominent women, the association with whom must prove beneficial, and from which in the ordinary formalities and conventionalities of life they might possibly be debarred. The full extent of the numerous advantages possible to be derived from these social gatherings, as well as from our lectures, business meetings, etc., is at present curtailed from lack of space in our headquarters. Larger accommodations have become indispensable, and this change of home for the League opens to us a subject of most serious consideration. The great good work done by the League during this, its first year of its existence, could never have been accomplished, but for the noble characteristic and unselfish generosity of one man, A. M. Palmer. Without his consideration and help, our well-laid plans could never have matured, or our willing efforts proven of any avail. From its very birth the League owes to him the roof that has covered it, the gas that has lighted it, and the fire that kept it warm. It is but just to say that in availing ourselves to such an extent of this liberality, we have been deeply and gratefully indebted to the interest taken in our work by our loyal, untiring, devoted president, Mrs. A. M. Palmer.

At the conclusion of the report Sara Palmer read an original poem, entitled "Results," and Agnes Florian sang a song called "Daddy."

Mrs. Banks read a paper on "The Advancement of Woman" that excited remarkable demonstrations of appreciation and favor.

Mrs. Edwin Knowles, the treasurer, reported receipts for the year of \$12,265.52, and expenses amounting to \$6,909.46, of which \$577 was in temporary loans. Although there appears to be a considerable balance on hand, the League is heavily in debt.

The new officers of the League were installed, as follows:

President, Mrs. A. M. Palmer; Vice-Presidents, Mrs. Louise Eldridge, Leta Crabtree, Mrs. Barney Williams, Kate Field, Mrs. J. C. Croly, Mrs. Frank Leslie, Mrs. Minnie Madison, Mrs. Jessie Bartlett Davis, Mrs. Alice Maddock, Mrs. C. A. Doremus, Mrs. Rachel McNulty, Mrs. Shaw, Mrs. Ada Crisp, Mrs. Mrs. Robert Mantel, Mrs. Kate M. Burtch, Dr. Cordelia Williams, Mrs. Banks, (George Addison); Chairman, Mrs. Sydney Rosefield; Secretary, Ada Gilman; Treasurer, Mrs. Frank Leslie; Recording Secretary, Sara Palmer; Viola Whitcomb; Auditor, Cynthia Westcott; Committee on Ways and Means, Mrs. E. L. Fernandez; Committee on Literature, Bertha Welby; Committee on Art, Alice Campbell; Committee on Music, Vira Kink; Committee on Supplies, Mrs. J. A. Brown, Mrs. Sol Smith; Committee on Drama, Madame Janowski; Committee on Books, Alice Brown; Committee on Languages, Henrietta Corradi; Committee on Fencing, Mrs. Hattie Neff; Committee on Physical Culture, Mrs. C. B. Bishop; Committee on Receptions, Mrs. C. L. Bolton; Committee on Costumes, Mrs. Carrie Lott; Mrs. Bessie Lea Lestina; Committee on Dancing, Kate Hayes; Committee on Visiting, Mrs. Louise Eldridge.

MINOR CALLS.

Among those that called at the Mirror office last week were the following:

Frank Mordant, Estelle Clayton, Eugene Sandow, Jeannette St. Henry, Edmund Collier, Anna Belmont, Minnie Dupree, Anna Robinson, Thomas D. Van Osten, Robert Edson, Walter Adrian, F. G. Lewis, Charles T. Parr, W. H. Crosby, Ray Semon, Adah Langdon, C. T. Nichols, S. H. Solomon, Anne M. Ware, W. C. Mason, B. A. Myers, Ed. J. Nugent, C. B. Hawkins, Jeannette Boice, Leonora Bradley, Bradley James, Helen Lamont, W. Owen, Jean Stuart, Robert Gordon, Lucille La Verne, Edward Grace, Thomas Oberle, G. W. Jaquins, J. M. Haynes, N. B. Cantor, Emily Northrop, Laura Stone, Claude Kyle, Taylor Carroll, Trella Foltz Toland, F. Lenox, F. G. Cotter, F. E. Aiken, E. E. Zimmerman, William Calder, W. F. Crossley, Anna O'Keefe, Toma Hanlon, Valerie Bergere, Hattie Anderson, Hugh Ford, Marie Valeska, Geoffrey Taylor, E. J. Lator, Barter Johns, Charles W. Lane, J. Newton, J. A. Hanlon, Theodore Roberts, Mary Croxton, John F. Ward, A. Hendricks, Irving Williams, Marie Knight, Maud Madgley, Clifford Leigh, Agnes Procter, Inez McCusker, David Warfield, S. Goodfriend, T. H. Wadnett, George B. McEllan, A. L. Sutton, Charles W. Klein, Eleanor Merron, Alf. Hayman and Edith Kenward.

EMPIRE SCHOOL MATINEE.

On Thursday at the Empire Theatre the third exhibition performance of the students of the Empire Theatre Dramatic School, under the direction of Nelson Wheatcroft, will take place. Julia M. Lippmann's two-act comedy, A Fool and His Money, and Lorimer Stoddard's one-act comedy, A Borrowed House, will be presented for the first time.

WINDSOR.

to East Thirty-second Street, N. Y.

OBITUARY.

Mrs. Janet Patey tumbled suddenly while singing in concert in Sheffield, England, last Tuesday evening, and was carried from the stage. She died on Wednesday morning without having regained consciousness. Paralysis of the brain, induced by excitement, was the cause. Mrs. Patey was making a farewell tour, and had everywhere been received with enthusiasm. The deceased was one of England's most popular contralto singers in oratorio and concert. Born in 1842, the daughter of a Scotchman named Whytock, she sang almost constantly for thirty years. She made her first appearance in Birmingham when but a child, and early became a member of Henry Leslie's choir. After instruction by Sims Reeves she made a provincial tour, and thereafter her reputation increased until she was called the leading contralto singer on the English concert stage. She came to the United States in 1873, and made a tour with Edith Wynne, Cummings, Santley, and her husband, John George Patey, and was very successful. Four years later she won success in Paris. In commemoration of her success, the French Minister of Public Instruction had a medal struck in her honor. Her husband, whom she married in 1865, was a baritone of note. A few years ago he retired from the profession and became a music publisher. A singular circumstance attending Mrs. Patey's death was that she was stricken just as she had pronounced the last line of the song, "The Banks of Allan Water," the words being: "There a corpse lay she."

J. Warren Delano, an old-time actor, died in San Francisco on Feb. 15 after an illness of three months. The deceased was a member of the Boston Museum company before the war, at the close of which he went South with John T. Ford and played a season or two, and thereafter settled in Charleston, S. C., where he entered journalism. With money gained in this profession, he bought a home on one of the islands near Sumter. He finally sold his newspaper, recanted the theatrical profession, and went to the Pacific coast with Daniel Bandmann. After a second visit to San Francisco he decided to make that city his home, and had since lived there. He played with several organizations on the coast, and managed several theatrical ventures. On Oct. 15 last he made his last appearance on the stage as Fang in Oliver Twist. His wife survives him. The remains were buried in Mountain View Cemetery, Oakland.

John Henry Cornell, organist and composer, and writer of works on music, died at his home on West Eighty-fifth Street, New York, last Thursday. The deceased was born in this city in 1825. He was educated in music in England and Germany. In 1845 he became organist in St. John's Chapel, Trinity parish, but soon resigned and went abroad. In 1849 he joined the Roman Catholic Church at York. Returning to this country he entered a religious order at Baltimore, where he remained until 1866, when he again went abroad. On his return, he became organist of St. Paul's Church. He finally became an Episcopalian, and died in that faith. In 1868 he married Mary Emma Windsor, sister of the Rev. I. M. Windsor, of Tusado. She survives him. The funeral was held on Saturday morning at Trinity Chapel.

James S. Allison, father of C. W. Allison, the character comedian, died at his residence in Baltimore on Feb. 25 of dropsy. The deceased was for many years a prominent politician of that city and held several very important positions.

WINDSOR.

to East Thirty-second Street, N. Y.

HINDS' HONEY AND ALMOND CREAM.

FOR THE FACE, HANDS, SKIN AND COMPLEXION.

Keeps the face smooth and fair, hands free from chaps, relieving Sunburn, Windburn and the thousand other affections of the skin. Nothing has ever been found its equal.

For 40 days following date of this publication we will mail to any address a free sample bottle of Almond Cream to all who write us enclosing two 2-cent stamps to pay postage. Attention: THE DRAMATIC MIRROR.

A. S. HINDS, PORTLAND, ME.

FOR SALE A BARGAIN.

At Doer's Opera House, Quincy, Ill., 500 plush chairs in use a short time, as good as new. Cost \$4.50, will sell at \$2.50, well patronized, iron frame chairs, cost \$2, at \$1. Two drop curtains, ten full sets of scenery, electric light material, piano, carpets, stringed condition, as a bargain, to be delivered about May 1.

A. DOER, Manager.

Attractions wanted during March and April, 1894.

IN OTHER CITIES.

DETROIT.

At the Lyceum the Lilliputians began a seven-night engagement on Sunday evening, Feb. 25. A Trip to Mars was given five nights, and a Pupil in Magic two nights, and a second opera company in the Lyceum. The performances given first-class in every respect. Everybody was pleased, and had a right to be. Not only were the performances of the pleasant little dwarfs themselves enjoyed, but the scenic effects were brilliant, the costumes rich, and the ballets beautiful. The co. includes quite a few new faces, although Franz Ebert and Adolf Zink are still the bright particular stars. The prices charged were reasonable, not over one dollar, although the entertainment, on account of the elaborateness of its production, would be worth more than this. The orchestra, handled by the co.'s own musical director, did efficient work, which shows what can be done if proper rehearsals are given. Fred Whitner's second opera company in De Koven's The Algerian, will occupy the house 2. Adie Ritchie and Robert Wilke are the principals of this organization, which is said to be an excellent one in every respect.

At the Detroit Opera House Chauncey Olcott, under the management of Augustus Frost, and supported by the wife of a noted performer of Macabre, Mr. Olcott possesses a beautiful voice, and a fine stage presence, and has made a success of his work. Next year he appears in a new play, which Mr. Olcott and George H. Jessop are writing for him. It is stated that Mr. Jessop is making a tour of Ireland, accompanied by a special artist, who is making sketches of the scenery. It will deal with the events of 1840, and promises to be a strong attraction. Macabre will not be played after this season.

On 2-3 Dame Firefly, a spectacular opera, was presented at the Detroit. This opera was written by Mrs. Allan Howard, Fraser, of this city. Mrs. Fraser is the wife of a noted performer of Macabre, and is a lady of remarkable musical ability. Though not a professional she possesses a great natural gift of melody, has written much good music, and this last production of hers is on a level with her previous efforts. It was given for the benefit of the Women's Hospital and Foundlings Home, a most deserving institution of this city, and all the expense attached to the production of the opera was borne by Mrs. Fraser herself. Owing to the shortness of time a fair critique could not be furnished now, but will be in my next letter.

At Campbell's Empire Theatre A. Donaldson, a clever comedian and vocalist, appeared in Ole Olcott to good business. The next attraction will be Oliver Hays.

At Whitner's N. S. Wood, the boy actor, gave two plays, Out in the Streets and The Boy Scout, week of 25. The next attraction, March 4, will be Paul Kauer.

Regarding the price of admission charged at the two leading theatres, Detroit and the Lyceum, it would seem as though the visiting managers use little or no judgment as some attractions of only mediocre quality, and traveling at light expense, arrange their tariff of admission on the New York basis, namely, \$5.00 for downstairs, which is altogether too much. On the other hand, there are many excellent co., like comic opera co., and similar attractions, such as the Lilliputians, which travel at large expense, complete co., with chorus, ballet, etc., and sometimes parts of the orchestra, that give performances at no higher price than one dollar. It would seem that the option as to what the price should be would be better left in the hands of the local managers, who could grasp the situation properly and judge accordingly. It would seem as though all the managers would be well advised to pay \$2.50 for a first-class attraction, where the expense of conducting it would justify their being asked this amount; but on the other hand one can hardly blame the patrons of theatres for feeling that they are imposed upon when called upon to pay the same sum for inferior attractions, which carry no chorus, ballet or orchestra, scenery or anything which makes the expense of traveling so large. Furthermore, there are plenty of attractions that pay at both the Lyceum and the Detroit that are not worth over fifty cents for the best seat in the house. In short, to paraphrase Gilbert, "the punishment should fit the crime," and the charge of admission to an entertainment should be in conformity to the expense of its production.

Detroit is rapidly getting the reputation of being as "wild and woolly" a Western town as is Chicago and St. Louis, from the number of theatrical performances given on Sunday evening. Some years ago such a thing was unheard of, but the intensive work of Whitner's, which has been open now for some years on Sunday night, when Campbell's new Empire was built and opened Jan. 2, it followed out with Whitner's, and gave Sunday night performances. Now the Lyceum throws its doors open the first night of the week, leaving the Detroit the only one in which the lights are out. As to the charge of admission to an entertainment, it is not so much as it would be if it were impossible for him to attend an entertainment any other night but Sunday, it would seem as though there could be no possible objection to the theatres being open that night. On the other hand if the opening of the theatres is distasteful, and seems unwelcome to a goodly majority of the citizens of this place, it would seem as though the desire of an important constituency should be complied with.

F. K. STRASS.

ATLANTA.

Last week left a very important record, and was a pretty severe one so far as theatricals are concerned in respect to weather conditions.

At the Grand After Dark, Feb. 25, with matinee, drew small-sized audiences. A time-sparring contest, arranged to show Jack Dempsey, was the principal feature. "The Louise Metelli Opera Co." gave a varied and classical programme to a cultured audience of excellent size. The Lilliputians were exceptionally pleasing throughout. Louise Metelli, in response to continuous applause, sang grandly "Swanee River," for which she won considerable favor. The audience that greeted Kate Putnam 25, 26 and matinee, were indeed quite small, but this no doubt, was due to the miserly weather. Miss Putnam's efforts were highly commendable, as was also the comedy work of George Kild. The Crust of Society drew large and appreciative audiences of 27, and matinee. The entire cast was splendid, each member portraying the character of the title with artistic and conventionalism of life. Alexander Salvini 25-27; Stuart Brown 26, 27; Madame Vale 6; Still Alarm 26, 27; Old Homestead 25, 27; Mrs. John Drew 25, 27; Marie Jansen 25, 27.

The Emma Warren Comedy Co. closed its fortnight's engagement at this house 26 for a week's engagement. Matinee are to be given each day, and popular prices will prevail. Nibel Pidge plays a return engagement week of 5, and the Fanny Hill Burlesque co. will appear 12, 13.

At the Marietta Street Theatre the Baldwin-Melville co. did a remarkable business at popular prices week of 19. Lillie Durham and James F. Green in their specialty acts were favorites.

At the Phillips and Drew Music Hall Frederick Young, of New York, drew a fashionable audience of 25. His Shakespearean recitals proved him to be an interesting reader, as was shown by the amount of applause given.

At the closing performance of the Emma Warren co., a misunderstanding between George Warren and Manager Mathews took place. The disagreement was brought about by the co. having advertised that a silk dress would be given away on the closing night. At the appointed time, as I understand it, George Warren expressed a desire to take the dress with him saying that he did not care to give it away. The local manager positively insisted that the dress be carried out to the letter whereupon Mr. Warren ordered Albert Taylor to announce to the audience there would be no performance. The members of the co. packed the trunks and exited the theatre. Soon after an attachment was taken out on the co.'s trunks and this, together with the tears of Miss Emma Warren, brought about a quietus. The co. left the dress and paid the costs which amounted to \$75.00, and

Manager Mathews announces that the dress will be given out this week.

Champion Corbett is coming this way and will be here within a few weeks. Ed. Thurner, who was here with the New South, has been wired by Manager Brady to get abroad in the near future to make an European tour.

Lillie Willard, who for four weeks has been ill in Meridian, Miss., resumed her engagement with the Baldwin-Melville co. here 21.

Mr. Baldwin tells me that his attraction while new such an excellent money-maker that he has decided to play a return engagement early in April.

The whisper of the approaching engagement of Eugene Field has set Frank Stanton, The Constitution's poet, to tuning his mandolin and to devising means of making the Chicago journalist-poet at home when he comes.

ALF. FOWLER.

LOUISVILLE.

Mr. and Mrs. Kendal will present The Second Mrs. Tanqueray and The Ironmaster at Macaulay's 21.

Wilson Barrett in Claudian and Ben-My-Chree did a very satisfactory business at the Masonic 29. The star has not visited Louisville in several years. Society was out in full force, and the local amusement writers devoted columns in praise of the good work of Mr. Barrett and his fine co. Maude Jeffries, a Southern girl, and Franke McLeay received especial commendation. Both plays were very handsomely staged by the Masonic management. Keller the magician comes to the Masonic 5.

Milton and Dollie Nobles and The Phoenix pleased the patrons of Harris' week of 26-2. The play is a familiar and a popular one. Skipped by The Light of the Moon 5.

Herbert Castorhose appeared in Little Nugget at the Bijou. Business good. Nova Jolities open 2. Florence Miller's V. rity co. opened 26 at the New Buckingham, the engagement lasting a week. In the co. are Jerry Hart, Le Mar and Phillips, Pearl Leslie and others.

De Wolf Hopper comes to the Auditorium 15-17 in Panjandrum. The advance sale has been most satisfactory. Manager Quilo expects the business to be larger than that of Snubad, which was excellent in spite of cyclone predictions and generally bad weather.

The Hon. Henry Watterson lectures here 23 on "The Compromises of Life." It is given out that he is preparing a new lecture on Abraham Lincoln. Earl Boardman in speaking of the business, left 25 for an extended tour in the West. He goes to San Francisco returning through the Magic Cities on Puget Sound.

The Musical Club concert at Music Hall 26 was a success in every way. Conductor C. H. Shackleton arranged an attractive programme. The Misses Robert and Josephine in speaking of the business, left 25 for an extended tour in the West. He goes to San Francisco returning through the Magic Cities on Puget Sound.

The houses of the Whelan Brothers here, the New Buckingham and the Grand, the latter not yet opened, are in the circuit recently arranged for by owners and managers of variety theatres in the principal cities.

Manager Charles O. Bohne, of Harris', is in Baltimore week of 26-2. The Evans Brothers—Willard Frank—joined the May Russell co. here.

Manager Moffett, of the Masonic, was the recipient of additional Masonic honors 25. He is conspicuous in lodge affairs in the State, and his services to the Order were publicly acknowledged upon the occasion referred to.

A local paper in speaking of the many years "Buck" McKinney, door-keeper at Macaulay's, has served in that capacity, refers to him as "the Mangle Mitchell of door-keepers."

The Masonic calls attention with pride to its excellent attractions this season, including Wang, Hermann, Wilson Barrett and Stuart Brown among the most and Keller, Modjeska, and Shakespeare in The Fencing Master among those to come.

CHARLES D. CLARK.

WASHINGTON, D. C.

It goes without saying that the star attraction of the week in Washington was Lillian Russell, who packed the National at every performance, the bill being The Princess Nicotine, in which the fair Lillian shone splendidly. If one ever doubted, and of course they never, that Miss Russell stands high in the estimation of the music-loving and play-going people of the National Capital, the ovations rendered her during the past week would dispel any such illusion. Her popularity here was never greater, and her voice never seemed to be more graceful. Much pleasure has been manifested in the passing of time, and it is not surprising that the following any way. The continuing of the play and the chorus both via with anything seen in Washington this or any other season.

On the first night of the week at Albion's, Matilda was presented by the Paint and Powder Club, of Baltimore, an organization of talented actresses. Mrs. C. never, that Miss Russell stands high in the estimation of the music-loving and play-going people of the National Capital, the ovations rendered her during the past week would dispel any such illusion. Her popularity here was never greater, and her voice never seemed to be more graceful. Much pleasure has been manifested in the passing of time, and it is not surprising that the following any way. The continuing of the play and the chorus both via with anything seen in Washington this or any other season.

A first-rate musical performance was the bill at the Academy of Music, with Dockstader's Minstrels in the background. It is not inappropriate that the next attraction at the Academy, following the burnt-out artists, should be Darkest Russia.

At the Bijou The Police Patrol was the bill, with Peter Jackson in Uncle Tom's Cabin as the next attraction.

At the Lyceum The Night Owls Beauty Show played to well filled houses. Next week this theatre will have Hopkins' Trans-Atlantic Star Specialty co.

Stoddard's Music Hall is blossoming forth into a popular combination house. The variety of attractions during the past week has been notable. On the first night Champion James Corbett was the attraction, giving a sparring exhibition. On a musical concert and a representation of Midway Plaisance was given for charity purposes. On 12 James Whitcomb Riley and Douglas Fairley read from their works. On 13 Harry Silver and the Layton Concert co. played to a well-filled house; 14 Emil Leibling gave a piano recital to a fashionable audience, numbering many of the most prominent citizens, admission being by card only.

Stoddard and his band are at the National 4.

The Stoddard lectures, five in number, are to be given by Mr. Stoddard at the Academy of Music 27-31.

EDWARD GLASS.

NEW ORLEANS.

The French Opera season has closed. It opened on Oct. 25, and continued four months. The season has been a dismal penny and artistic failure, as is shown by a deficit of about \$7000. Thirty-five operas, grand and comic, and 100 performances were given during the engagement. Five new works were produced for the first time in this city.

The theatres all did well last week, the Kendals drawing full houses notwithstanding the bad weather. This week we have Odell Williams in The Old Homestead, at the Academy of Music; the E. Stevens co. in Wang, at the Grand Opera House; and Will. Harkins in The Still Alarm, at the St. Charles Theatre. All these attractions are doing well considering that we are in the Lenten season.

An important event to the theatrical world of New Orleans will be the first appearance here of Wilson Barrett, who comes to the Grand Opera House on March 4.

Marie Jansen, the brilliant little star in Delmonico's at St. Louis, will make her first appearance in this city at the Academy of Music 29.

Alexander Salvini, one of the foremost romantic actors of the country, commences a two weeks' engagement at the St. Charles Theatre 4.

The Cognell-Hading engagement at the Grand Opera House, which commences 11, is being looked forward to with great pleasure by playgoers.

J. E. Dodson, the well-known leading man of the Kendal co., has just signed a contract with Daniel Frohman for two seasons, beginning next Autumn.

Mrs. Virginia Gairde de Nava, a soprano, known as the Mexican Fairy, has given several concerts here for the benefit of charitable institutions. Mrs.

de Nava is accompanied by her husband, who is himself a fine tenor. They belong to a wealthy and distinguished family in Mexico, and are traveling for their pleasure.

W. M. Wilkinson, manager of Alexander Salvini; W. B. Hurl, representing Delmonico at St. Louis, and J. R. McCornick, "Macor," alias of Wilson Barrett, are in the city.

LANAN C. QUINTERO.

BALTIMORE.

Jennie Veamans appeared as Jane at Ford's Grand Opera House, supported by an excellent co. This quaint little comedienne has struck out boldly in a conception of her own, and her portrayal of the jolly, laughing Jane is entirely different from that given by Johnstone Bennett, when the comedy was last seen here. Nearly all the old favorites remain in the co., and they were warmly welcomed. Mr. Allen as the irascible old executor was as temperamental as ever, and Mr. Cotten was the same dejected and much abused William. The audiences have been large considering the season. Americans Abroad 12-17.

Rhea will open at Albion's Lyceum Theatre 12. At Harris' Academy of Music Lincoln J. Carter in The Fast Mail drew large houses. The scenery is extensive as well as beautiful, and the mechanical effects are startling. Between the acts third and fourth Lydia Veamans Titus appeared in several of her specialties. James J. Corbett 12-17.

At the Holiday Street Theatre Edwin Arden's picturesque comedy drama, Eagle's Nest, proved a drawing attraction. Struggle of Life 12-17.

The Hopkins Trans-Atlantic Specialty co., a high class vaudeville attraction, filled the Howard Auditorium at every performance. Charles 25-27.

Albini's London Empire Entertainers packed Kernan's Monumental Theatre. May Russell Burle quo co. 12-17.

America will be produced at Harris' Academy of Music week of 12-17. Great business is looked for. James J. Corbett 12-17.

The death of Daisy Dean in Chicago was deeply regretted by her many friends here, and their sincere sympathy is extended to her sister, Madge Dean, who is now playing with A Trip to Chinatown co. in Philadelphia.

Manager Tunis F. Dean celebrates his birthday on Saturday next. His friends are all speculating as to the number of years this day represents.

John P. Ford, who has been seriously ill, is now convalescent.

WILLIAM J. O'BRIEN, JR.

CHARLESTON.

The Crust of Society, which version of Dumas' Le Demi-Monde had never been seen here before, given at the Academy of Music Feb. 21, to a limited audience, owing to a stormy weather. The play differs from Mrs. Frank Leslie's Proth of Society, which was produced here last season, in that the heroine does not commit suicide, but lives on in a life of purpose, and destined to become a wretched woman. The play is given by a good co., homely and stylishly costumed.

Webster and Brady's After Dark 26 to a top-heavy house.

Louise Natalie Concert on drew well 27 in one of the most delightful musical entertainments of the season. Daniel Sullivan 3; Stuart Robinson 3; Mrs. John Drew; Still Alarm.

Manager W. T. Keogh, of the Still Alarm, and brother of Charles Keogh, manager of the Academy of Music, has been in the city several days on business connected with his road attractions and the local theatre, of which he is the lessee. From here Manager Keogh went direct to New York city to arrange for the production of Rush City, which he will shortly place on the road. Manager Keogh also stated that he is in the city for the purpose of purchasing the Academy of Music from Mrs. John A. Owens, and that if the sale is consummated he will spend \$10,000 next summer on the rejuvenation of the house.

Rhea, who was booked to appear in this city, has cancelled.

Manager R. M. Solman, of Heywood's Celebrities, is in the city arranging for a concert by his co. in Summerville March 5.

General John B. Gordon will give his lecture on the "Last Days of the Confederacy" 3, under the auspices of the V. M. C. A.

Pierre Delano, of the Natalie Concert co., was entertained while here by President Andrew Simonds, of the First National Bank, and participated in a duck hunt on board the latter's steam yacht Diana.

R. O. SOLOMONS.

KANSAS CITY.

Fanny Davenport presented Chopra to large houses at the Capitol Feb. 25. McInerney MacDowell gave a strong impersonation as Mark Antony, and the whole co. was excellent. Maids Craigen and Frederick Paulding 5-7.

In Old Kentucky, a clever melodrama by C. T. Dancy, made a hit at the Grand 25, drawing large houses and exciting general high praise. Maids and Mac 2-10.

The Danger Signal, with far and jolly Paul Dresser as the star, drew fairly at the Ninth Street 25-27. White Squadron 4-10.

Howard Stock Players presented Hoop of Gold and Jerry, the Trump, at the Tills 25-27 to poor houses.

A trucker Jack follows.

Julia Marlowe picked the ladies all last week, and appeared and delivered an address at the High School at the regular exercise by invitation of the principal. She received an ovation. Bishop Cather, of the Episcopal Church, then addressed a letter to the Journal making a vigorous attack on the theatrical profession in general, and denouncing the theatre as a vice on civilization, to which Fanny Davenport and Laura Barr made spirited replies through the daily papers.

Frederick Paulding and Maids Craigen treated well this week.

Stella Kenna, of this city, slipped off to Butler, Mo., last week with Mr. W. H. Whithell, of A Pair of Kids, and they were married there.

Arrangements are being perfected for a season of a week of opera here in April, to be conducted on a subscription basis.

FRANK B. WILSON.

ST. PAUL.

At the Metropolitan Opera House Emily Hancker, supported by a clever co. presented in one act play, Sweet Will, as a curtain raiser, and Gloriana, opening to good houses. Miss Hancker is personally a very attractive and pleasing actress, and is clever and versatile. Professor Hermann 27; Noble 8-10.

Ed's Grand Opera House, on account of the non-appearance of a co. booked for week ending 5, will be dark for the first time since the theatre was opened three years ago last September. The old favorites, Frank Lowe and Marion Elmore will present Ramsey Roy 4-10.

Colonel Robert G. Ingersoll's lecture at the Metropolitan 25 drew well; receipts over \$5,000. The De Wolf Hopper Panjandrum co. did a good week's business at this popular theatre.

The Elks' social season given 22 was largely attended. There were delegations from Minneapolis, Duluth, Fargo, Grand Forks and other neighboring towns. The session proved a very enjoyable entertainment, festivity and good fellowship prevailing.

GEORGE E. COLGATE.

INDIANAPOLIS.

At the Grand Opera House a large audience greeted Marie Toupant in The Fencing Master, at advanced prices, Feb. 25. Certain calls were frequent. The opera is tuneful and very pretty—highly striking in originality. Pretty, picturesque Miss Toupant is even at her best in the part of Franconia, and is well supported by Mr. Steger, Miss Post, Mr. Gerome, Mr. Trebellack, Mr. Carroll and a splendid chorus. De Wolf Hopper 12-14; Mrs. Gen. Tom Thane 1-3.

English's Opera House 26-28, dark. German Theatre 27; Veronika Jarbova 4, 12; Jessie Russell 5-7.

The Ivy Leaf opened to good business matinee and splendid business night 25. South O'Brien assumes the leading role creditably, and is ably assisted by Kitty Morton. Clever songs are introduced by Mr. O'Brien and Lillian Ward. James Walker 1-3.

At the Empire Theatre Geo. Hill's co. opened to good business 22. The co. is one of the best Mr. Hill has ever brought here, including McAvoy and Jessie May, Estelle Wallington, Fred. Roberts, Fred. Leslie, and others. Plummer Specialty co. 5-10.

G. A. RECKER.

PROVIDENCE.

Patent Applied For was given at the Providence Feb. 26, and was enthusiastically received. Camille D'Arville Opera co. in Venice 2-10.

Nigeria has a good week at Keith's 26-2. The piece was well acted and the stage effects good. The Dazzler 5-10.

The Devil's Mine was well presented at Lothrop's week of 26, by members of the stock co. with Fred Darcy and Trislie Hamilton in the stellar roles. Attendance good. Katherine Kober and stock co. in From From 2-10.

Rice and Barton's Comedians returned to the Westminster 26 after a six months' absence presenting a funny musical skit, Razzle Dazzle to the satisfaction of large audiences. Fred Waldman's Specialty co. 5-10.

The fifth in the series of concerts by the Boston Symphony Orchestra was given at Infantry Hall 26 with the usual large audience in attendance. The soloist of the evening was Ferruccio B. Busoni, pianist.

Madame Adelina Patti and her co. arrived here evening of 27 from Montreal in her private car "Coronet." She will give a concert in Infantry Hall this (Thursday) evening, and the sale has been unprecedented.

C. C. White arrived here 27 and is working for the best interests of The Dazzler.

Manager George M. Gray of this city, will put Lola Pomeroy on the road as Little Hurricane for a Spring season.

Grace Hamilton is again a member of Lothrop's Dramatic Forces and will make her appearance in this city July 12 in The Boy Friend.

Negotiations are pending to bring Miss Ethel Tucker over the Lothrop circuit in Queens.

Music Hall, which has been used for all kinds of gatherings since 1869 and managed by Amos C. and George E. Barstow, is to be abandoned and made into business offices.

Leola Bell will be seen on Lothrop's circuit later in the season, probably as a member of the Maids Craigen company.

E. P. Sullivan, who has just recovered from a severe illness, has been engaged to read at the Graham Concerts in Boston on Sunday evenings.

A letter from James Goodman, of the Craigen-Paulding co., tells me the co. will be off week of Feb. 26 in Kansas City to rehearse and scratch the cast for the production of Romeo and Juliet which, with A Duel of Hearts will comprise their repertoire of the season.

On arriving at my office at 8 o'clock on Thursday morning, I found waiting for me George H. Kitchener and Isaac Ballantine, formerly a member of the William Barry co. They came over with the Justin Adams Dramatic co., and stopped off here for a couple of hours.

Ruby J. Beckard, dramatist, of Boston, called on Misses Dunn and Mortimer, of J. J. Lett's Young Sixths co. 22.

Mr. Windelbacher and his Providence Opera House Orchestra are delighting the patrons of the house from week to week. A visit to the theatre for the musical programme alone is worth the price of admission.

Fred. B. Anderson, manager for Daniel Sullivan, is at his home in this city, where he will stay during the month of March.

Treasurer Harry W. Callender, of the Providence, is on the sick list.

George W. Wadleigh, in advance of Venus, was here 1.

Willard Lee, leading man in Patent Applied For, met with an accident during the third act of the play in the Providence Opera House evening of Feb. 26. He was making a jump between two wires, when his right leg was caught in the purchase of the Academy of Music from Mrs. John A. Owens, and that if the sale is consummated he will spend \$10,000 next summer on the rejuvenation of the house.

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"Hail Soft Qui Mai Y Pense"

Specially engaged by Messrs. COSGROVE AND GRANT to be FEATURED in

Season 1909-10. Who Comes High But We Must Have Her.

Pete Baker in Chris and Lena 4; Evans and Hoey in A Parlor Match 5; Faust 7.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Friends to a good house Feb. 25, according to the Democratic times. Country Circus; Robin Hood Opera co. 5.

WELLSVILLE.—HARDY THEATRE (E. A. Rathbone, manager): A Dark Secret Feb. 25, good business. The Hub and Bennett Comedy co. 26-28.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): George Thatcher in Africa to good business Feb. 25. Evans and Hoey in A Parlor Match 26; Robin Hood 27; Thomas W. Keene 7; Felix Morris 8.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): De Orm, the wonder, Feb. 27; Hi Henry's Minstrels 2. —ITEM: J. H. Wandell has given up the lease of the Howard Opera House, H. Howard assuming the management. Mr. Howard will thoroughly renovate the house and promises some good attractions.

WAVERLY.—OPERA HOUSE (E. K. Burdick, manager): A Dark Secret Feb. 25; good business. Dixey canceled 25.

AUBURN.—BURNS OPERA HOUSE (E. S. Newton, manager): Marie Wainwright Feb. 25; good business. Friends 26; big house; co. good. Wills' Two Old Crows 27; Barnabee, Karl and MacDonald's Robin Hood Opera co. 1; The Country Circus 3.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Hall, manager): The Country Circus delighted a large audience Feb. 25.

MOORESVILLE.—SHATTUCK OPERA HOUSE (S. Shattuck, manager): A Dark Secret had fair business Feb. 25. Punch Robertson in repertoire commended a week's engagement 26 to excellent business. Charles A. Loder 8; Lewis Morrison 10.

CLINTON.—OPERA HOUSE (Warner and Reis, managers): Thomas Q. Seabrooke and a good co. in The Isle of Champagne tax-d the capacity of the house Feb. 25. Charles Dickson 2 and a good co. in Incor to an under-estimated small audience 25. Slavery Days 26; Robinson Opera co. 5 27.

CONRO.—OPERA HOUSE (A. C. Arthur, manager): A Dark Secret Feb. 25; fair business. A Trip to Chinatown 26.

ASTORIA.—OPERA HOUSE (A. Z. Neff, manager): The Minnie Lester co. opened a week's engagement Feb. 25 to a good-sized audience. Business continues fair. Doc: George Thatcher's Africa 6.

LYONS.—MEMORIAL HALL (Fred Chamberlin, manager): George Thatcher's Africa 6.

HUDSON.—OPERA HOUSE (F. A. Kells, manager): Dr. Bill to a fashionable audience Feb. 25. Hands Across the Sea 2; Charles L. Davis in Alvin Joslin 5.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Dr. Bill to a large audience Feb. 25. Philharmonic Society, home talent 2; Evans and Hoey in A Parlor Match 3; Robin Hood 10.

WALTON.—OPERA HOUSE (A. A. Putnam, manager): Pete Baker in Chris and Lena Feb. 25; very large and well-pleased audience. Ben Hur tableaux by locals 1.

CONRO.—CITY THEATRE (E. C. Game, manager): Charles T. Ellis, supported by a good co., presented Court Caesar Feb. 25 to a good house. Hand Hillman Kapetina co. began a week's engagement 26. Alvin Joslin co. 6.

NEBRASKA

KANSAS.—OPERA HOUSE (A. H. Murray, manager): Dancer Signal Feb. 25; small audience. Noble Burlesque co. 25; fair audience. Pinafore local talent 26. That Precious Baby co. 27. Prof. Flint the mesmerist 28 29; A Pair of Kids 17.

BRADY.—PARK OPERA HOUSE (Fuller and Lee, managers): Dancer Feb. 25. The Flints, hypnotists and mesmerists, 26-27 (except 29) pleased their audiences and had fair business. Dancer Signal 28; fair business. Under the City Lamps 29; Helen and Harry 30; Voodoo 31; St. Patrick 22; Kenney Concert co. 25.

NEW HAMPSHIRE

PORTSMOUTH.—OPERA HOUSE (E. A. Mitchell, manager): Mark Murphy in O'Donnell's Neighbors for the benefit of the ushers and stage hands Feb. 25; fair business. —ITEM: H. O. Avers, manager: Felix Morris presented The Rose, The Vagabond, and Moves to a small but delighted audience 25. The Limited Mail next.

DOVER.—CITY OPERA HOUSE (George H. Bennett, manager): A Texas Steer drew a large audience Feb. 25. Charles Frohman's co. presented The Girl I Left Behind Me to a fair-sized audience 27. John Kernell in The Hunter to good business 19. Lewis Morrison appeared in Faust for the benefit of Dover Lodge R. P. O. E. to the largest audience of the season 21. —ITEM: Mr. Morrison was presented with a beautiful basket of flowers by his friends, and after the performance, he and his co. were the guests of the Elks.

ENTER.—OPERA HOUSE (J. D. Wingate, manager): John L. Sullivan in The Man from Boston Feb. 25; top-heavy house. Mark Murphy in O'Donnell's Neighbors 26; fair house; satisfactory performance. Ole Olson 27. U. T. C. 17. —ITEM: When John L. Sullivan was here, a stranger little boy was noticed by him, and, calling the boy to him, he gave him a five dollar bill and told him to go and buy a new suit of clothes. The students of Phillips Exeter Academy give a concert in their gymnasium on 25 for the benefit of their hall time.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Girl I Left Behind Me Feb. 25; good business. A Texas Steer drew well 25. Friends 26. —ITEM: The Theatre (Charles J. Gorman, manager): Charles E. Connors co. 25; a filled house. —ITEM: Agnes Charcot, the lady hypnotist, took the audience by storm at every performance.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Felix Morris, supported by an excellent co., pleased a fair-sized audience Feb. 25. John L. Sullivan in The Man from Boston played to a large and enthusiastic audience 25. A Night's Frolic 1; H. E. Dixey in Adams 1.

NEW JERSEY

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Martin J. Dixon co. Feb. 25; fair house. A. Deming's A Stranger 6.

BRIDGEPORT.—TAYLOR OPERA HOUSE (John Taylor, manager): Katie Emmett and a fair co. presented Killarney Feb. 25 to a light house. The District Fair to a fair-sized house. The Wastes Comedians at popular prices week of 25, with a change of bill at each performance, matinee and evening. Dock-stader's Minstrels 7; Monte Carlo 9; Nora Williams 10; True Irish Hearts 17.

OHIO

PORTLAND.—MARQUAN GRAND (S. H. Friedlander, manager): Patti Ross in Miss Dixie and Billy Varden Feb. 19-21, played to good houses. —ITEM: The New Theatre (John P. Corday, manager): Married, Not Mated, a melodrama, 19-21, did a profitable business. —ITEM: Nona's Band will be here May 1. —During 1909 Corday's Seattle Theatre co., of Seattle, Wash., increased its capital stock from \$100,000 to \$1,000,000. Manager Corday seems the entire stock. This increase of stock would seem to indicate that there is not such a general demoralization among theatricians in

the Northwest as is currently rumored. While it is undeniable that the times are not of the rosiest here in Portland and on the Sound, the playhouses in the Northwest, contrary to the reports of a few crumblers, have been holding their own. —McKee Rankin is booked at Corliss's 25. The Carleton Opera co., with fifty people, follows April 2. —C. A. Wess, who is co-manager of Corday's Seattle and Portland houses, and who is managing the Seattle theatre, is here seriously ill.

OKLAHOMA

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Albo Heywood Feb. 25; good business. Fannie Hill Burlesque co. 25; good house of the sterner sex.

OHIO

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Wilfred Clarke Feb. 25, 27. Attractions for March: Pay Train, Fast Mail, Breezy Time.

MANFIELD.—MEMORIAL OPERA HOUSE (E. R. Eddy, manager): London Gaiety Girls Feb. 25, and Dr. Carver in The Scout 26; both to small audiences. Paul Kanvar 14; Lewis Morrison 15.

SPRINGFIELD.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Phil W. Peters Feb. 25; good business. Dr. Carver 26; fair business. McCarthy's Minstrels 27; Tuxedo 7; Paul Kanvar 12; A. G. Field's Minstrels 15.

UNIONSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): True Irish Hearts Feb. 19; very fair business.

SPRINGFIELD.—GRAND OPERA HOUSE (E. H. Foltz, manager): Alabama Feb. 25; Shu 26; both to good business. The class of 25. Wittenberg College gave The Men of Venice 25; good performance to S. K. O. The Clippitians 26; good business. Verona Jarbeau 27; The Crust of Society 1. —BLACK'S OPERA HOUSE (Samuel Waldman, manager): Robert Cook's Dramatic co. 19-21; business fair. Phil W. Peters in The Old Soldier, return date, 2.

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Painter, manager: Charles A. Loder in Oh! What a Night 5.

ALLENSTOWN.—ACADEMY OF MUSIC (N. A. Worman, manager): Katie Emmett with a capable co. Feb. 25 in Killarney to fair business. A Texas Steer packed the house 25.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Peck's Bad Boy Feb. 25; large house. —ITEM: Side Tracked failed to appear 25.

UNIONSVILLE.—GRAND OPERA HOUSE (J. T. Davis, manager): L. D. West assisted by home talent gave a splendid performance Feb. 25, 27 to big business. Pink Jubilee Singers 25 to a packed house.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Annie Ward Tiffany Feb. 25; good business; well pleased audience.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Osier, manager): Carrie Louis in repertoire week of Feb. 25-27 to good business at popular prices. The Irish Statesman 1.

HONESDALE.—OPERA HOUSE (W. J. Silverstone, manager): Hamlet and Lady of Lions were given Feb. 25, 27 at 10 o'clock. Ophelia and Pauline were played by Rida Johnson. The performance pleased but the attendance was not large.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Field and Hanson's Drawing Cards Feb. 25 pleased a fair audience. Marie Wainwright in Man and Wife 25; large attendance. Slavery Days 26, 27; medium business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Donnelly and Ireland in The Kalmakers Feb. 25; large and delighted audience. Corine 2.

PORTSMOUTH.—GRAND OPERA HOUSE (George R. Harrison, manager): Blue Grass Feb. 25; fair business; not a satisfaction.

WILKESBORO.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): True Irish Hearts to fair business Feb. 25. —ALMEREYER'S THEATRE (Cool and Stewart, managers): Carrol Johnson in The Irish Statesman to light business 25.

MORRISTOWN.—GRAND OPERA HOUSE (John M. Murphy, manager): Charles A. Loder in Oh, What a Night Feb. 25 to a large house. Performance excellent. Due: L. W. Livingston in Kate Stacey 25; Carrie Lewis 26.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little, manager): Slavery Days had a good business week of Feb. 19-21. Drummer Boy of Gettysburg drew well week of 26-27. Co. fair. Cast Upon the World 5-10.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Annie Ward Tiffany in Lady Blarney Feb. 25 to good business. —ITEM: The Schumann Lady quartette assisted by Jennie Sauermaier, impersonator, entertained the members of the Society Club and their friends at a musicale in the Club House 25.

LANCASTER.—PULTON OPERA HOUSE (B. and C. A. Vicker, managers): Cyril Norman's Blue Grass pleased a small audience Feb. 25. Hoss and Hoss delighted a large house 25, their second visit this season. Local charity entertainment 25. Belle Archer in An Arabian Night pleased a large audience 25. Nora Williams co. in repertoire 26-27.

ELI CITY.—OPERA HOUSE (E. M. Loomis, manager): Annie Ward Tiffany matinee and evening Feb. 25 pleased large houses. Howarth's Hibernia 25; fair business. Ben Hur 26, 27. Booked: Modjeska, Gilbert Opera co. and Newton Biers.

PITTSBURGH.—MUSIC HALL (J. A. McDougall, manager): Tony Farrell in My College gave a good performance to a fair house Feb. 25. The District Fair 1; McCarthy's Minstrels 26.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Punch Robertson Feb. 25 to a crowded house. Robin Hood Opera co. 25; crowded house. Charles Dickson in Incog 25.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Newton Biers' Lost in London 1.

EASTON.—ALMA OPERA HOUSE (W. E. Detweiler, manager): Katie Emmett in Killarney Feb. 25; good business. Kate Stacy 26; small house.

READING.—ACADEMY OF MUSIC (John D. Mohler, manager): Katie Emmett gave a good performance of Killarney Feb. 25. William Collier with a good co. presented the amusing comedy Hoss and Hoss to a crowded house Feb. 25. The District Fair was well given 25. —GRAND OPERA HOUSE (George M. Miller, manager): Kate Stacy drew good houses 25, 26. An American Hero to good business 26-28.

JOHNSTOWN.—ADAMS OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): Mikado Feb. 25-27 for the benefit of the unemployed of Johnstown did not meet with the success the object of the promoters. Robinson Opera co. 25; crowded house. Charles Dickson in Incog 25.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Clark and Cox pantomime production of Ben Hur by local talent for benefit of the Children's Aid Society drew packed houses Feb. 25, 26, 27. —ITEM: John W. Vogel, ahead of Field's Minstrels, was here 27. He was accompanied by his wife. —Devil's Auction was booked for 7 but upon learning that the Elks Benefit with Field's Minstrels occurred, cancelled.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): Annie Ward Tiffany in Lady Blarney Feb. 25; small-sized but well-pleased audience. The Schumann Lady quartette 27, big business. Thomas E. Shu 12-17.

HAZLETON.—GRAND OPERA HOUSE (Hammerly and Eley, managers): Maurice Dress's Players in repertoire at popular prices Feb. 25-27. Business fair.

WILKESBORO.—GRAND OPERA HOUSE (W. H. Burgunder, manager): Hands Across the Sea Feb. 25; light business. George Dixon's vaudeville co. 25; top-heavy house. The Struggle of Life 26 27; small houses. —WATTS' MUSIC HALL (Daniel L. Watts, manager): Madame Augustus Neuville did a land office business with the Boy Tramp 25-27. Enemies for Life 26-27; good business.

YORK.—OPERA HOUSE (B. C. Penta, manager): The Ranch King Feb. 25; poor house. Nora opened a week's engagement 25 with big business at popular prices. Very clever performance.

WILLIAMSPORT.—LYCING OPERA HOUSE (John L. Gwenter, manager): George Dixon Specialty co. Feb. 25; two performances, to good business. Mr. Keever's local boxer, sparred three rounds with Dixon, but while showing an aptitude for the many art only furnished mild exercise for the colored champion. A Texas Steer 25 filled the house completely, the presentation delighting beyond measure the large audience. The District Fair 2.

RHODE ISLAND

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Primrose and West's Monte Carlo, featuring George Wilson, who made a distinct hit, the Germans, and others, gave a good performance to a fair house Feb. 25. Nellie McHenry in A Night at the Circus 2; Robert Martell in The Face in the Moonlight 3; Justin Adams co. week of 4. —SPRAY: The Monte Carlo co., not being booked for 25, lay over here that date. —The late Steele McKaye has a brother, Dr. H. Gordon McKaye, a resident of this city. The memorial tablet that was shortly to be placed in St. Columba's, Berkeley Memorial Chapel, in memory of Edwin Booth, by his daughter, Mrs. Lenatus Grossman, consists of a marble slab, three feet eight inches wide and four feet nine inches high, on which will be a bas relief bronze head of Booth. Mr. Booth contributed largely to the erection of the chapel and to its support, and often attended the services there.

PAWBUCKET.—LATHROP'S GRAND OPERA HOUSE (W. B. Smith, manager): Max Freeman in Beacon Lights Feb. 25-27; good patronage. Eliza Mat in Young Nephew 25.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager): Grimes' Cedar Court 25, Feb. 25; fair house. Ole Olson 25; small house. Boston Grand Opera House co. in Roseland 6.

SOUTH CAROLINA

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Katie Purnam as May Per. Feb. 25; large and entertained audience; weather exceedingly disagreeable.

GREENVILLE.—OPERA HOUSE (J. C. Fitzgerald, manager): Louise Natali Opera co. Feb. 25; large and fashionable audience.

TENNESSEE

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): Clara Morris in Camille, Odette, Claire and Renee de M. ray Feb. 19-21 to good business. The Old Homestead, a very popular favorite here, played a very successful engagement Feb. 22-24. The dramatic treat so far this season was given 25, 27 by Mr. and Mrs. Kendall in A Scrap of Paper and The Ironmaster. They were received by large houses at advanced prices, which is quite evident that the South will pay advanced prices for artistic and first-class performances. Coming: Delmonico's at 26. —AUDITORIUM (B. M. Steinbeck, manager): Frank Lincoln, the humorous lecturer, 1 to a fair house 25.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Black Crook Feb. 25; crowded house. Gals Williams 26; Bill Nye 1.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1891)

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, five lines, \$1.00; One-page, \$1.50.
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Two-line "display" professional cards, \$1.50 for three months.
For six months, \$2.00 per line.
Managers' Directory cards, \$1.00 per line for three months.
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Charges for inserting portraits furnished on application.
Each page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
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NEW YORK. - - - MARCH 10, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—Last of the Night Sun, 8:15 P. M.
BOJOU—A COURTLY SPOT, 8:15 P. M.
BROADWAY—BOYS HOOD, 8 P. M.
CASINO—AMIT TOOK, 8:15 P. M.
DALEY—SOME OF US, 8:15 P. M.
EMPIRE—SOME OF US, 8:15 P. M.
FOURTEENTH—A NEW AMERICAN, 8 P. M.
GARDEN—THE 100, 8 P. M.
GRAND OPERA HOUSE—LADY WINDHAM'S FAN, 8 P. M.
H. R. JACOBI—MY JOCK, 8 P. M.
IMPERIAL MUSIC HALL—THE NEW YORK, 8 P. M.
LYCEUM—THE AMERICAN, 8:15 P. M.
STROUS—THE 100, 8 P. M.
THEATRE—JACK, 8 P. M.
PALMER—JOHN DREW, 8:15 P. M.
STANDARD—CHARLEY'S Aunt (2nd Edition), 8:15 P. M.
STAR—ON TROUBADOUR, 8:15 P. M.
TOWN CASINO—VAMPIRE, 8 P. M.

BROOKLYN.

AMPHION—THE GIRL I LEFT BEHIND ME, 8 P. M.
COLUMBIA—SOME OF US, 8 P. M.
EMPIRE—SOME OF US, 8:15 P. M.
GRAND OPERA HOUSE—AMERICAN, 8 P. M.
NEW PARK—SOME OF US, 8 P. M.
NEW HIL. U.—THE WHITE SLAVE, 8 P. M.

SAYS CALVE: "Is there any expression less pleasing to the ear than 'Yes, Madam'? In France we say 'Yes, Madame,' with the first syllable slightly accented, and if the voice is sweet, the ear is charmed. In Europe a woman is called Madame when she ceases to look like a girl. That is why I prefer to be called Madame Calve." T, those who tenaciously cling to the maidenly prefix despite the lapse of time may pass as a maid, but to the unprejudiced observer it smoothes as a bit.

A BIT of pathetic news from Montreal is to the effect that PAIR's orchestra forgot to play "God Save the Queen" after the diva's concert. "The audience stood in embarrassed silence for a few moments," says the account, "when Lord Armstrong himself sang the national anthem, in which he was joined by the crowd." It is fearful to imagine what might have happened if the orchestra, whose lapse is explained on the ground that they were "Americans," had been as mindfully patriotic with "Vamper Doodle."

A PARKERSBURG, W. Va., despatch tells of the impressing in a hotel in that city of two variety actresses, with their baggage, as a device of mine host to secure payment of a bill. The young women packed a few things in their valises, lowered them to the sidewalk and then jumped twenty feet to join their effects and escaped without hurt. These young women should be billed as aerial performers.

A WESTERN paper feverishly asks "wholl succeed Booth?" and accompanies the query with cuts of several more or less esteemed tragedians, some young and others not yet old. Let the Western paper possess itself with patience. The popular election to fill the vacancy will take place in due time.

IT seems that the Rev. T. De Witt TAMMAGE was simply playing for an encore.

THE POWER OF ACTING.

AN occasional proof of the power of acting in the so-called "palmy days" was shown when some impressionable person in the audience felt impelled to rise up, jump upon the stage and attempt to throttle the villain before the villain's time of punishment had come in the play. The theatrical ancient loves to dwell upon incidents of this kind in support of his theory that the actor's art used to be more moving than it now is.

But there is occasional testimony of this kind in favor of the power of contemporaneous drama. In a San Francisco theatre, the other night, a sailor sat for a time watching the development of a melodrama, and finally, unable longer to control his sympathy, leaped upon the stage and began to assist the good man of the play, who was hand-to-hand with the bad man.

The fact is that the plays of to-day are as moving as were the plays of olden time. In the cheaper and more popular theatres, we can nightly find evidence that this is so in the behavior of the audiences—and especially in the earnestness shown by the denizens of the galleries, who detect villainy with a determination that becomes vocal, and who encourage virtue and its triumph with loud hurrahs.

In the better theatres we do not witness such demonstrations, because the persons who patronize the better theatres belong to the various strata of what is called "society." One of the characteristics to-day of those who are well-bred is immobility, while the commoner people do not seek to inhibit their emotion.

PLAYS AND POLITICS.

THE Kansas Populists propose to campaign by organizing "a company of young people of the requisite talent" to appear in "plays depicting the woes and ills that afflict the working classes."

There are no doubt many young persons on Kansas farms—as on other agricultural stretches—who prefer the stage to the ploughed field; who would rather wear the sock and buskin than go barefooted through the brambles of farm life, who would gladly doff the overalls for the colored stuffs of the stage. And there may be among the Populists themselves—politicians though they appear to be—persons who can write dramatic and interesting plays.

If the young persons who may under the plan of the Populist propaganda be translated from the labors of private life to the felicitous and easy existence of the theatre have "the requisite talent," and prove themselves to be clever players, and if the writers of the proposed dramas will make their plays interesting and of human moment, not forgetting while they depict "the woes and ills that afflict the working classes" to inject a modicum of happiness—a little of which is enjoyed even by those who are so unfortunate as to reside in Kansas—and to vary the misery with something of the occasional good humor that aids all life, the artistic results will be far greater than any merely ephemeral political advantage that may follow the enterprise.

No one with knowledge of the theatre, however, will expect much of the Populist plan as baldly outlined.

FOOTLIGHT FUN.

A TOUCH OF PRESENTMENT.

"Are you going to the opera to-night?" asked a Parisian.

"No, we had tickets, but we were afraid of trouble, and we gave them to some dear friends of ours.—Hello.

AS HE LIKED IT.

CHRISTIANIZED YOUTH [at the box-office].—"I'll take two seats for to-morrow night. What are they going to play?"

TRAVELING WAITERS.—"As You Like It."
U. V.—"As I Like It." Well, if it's all the same, you cannot me down for Romeo and Juliet."—*St. Louis Republican.*

THE FICKLE PUBLIC.

When melodrama holds the stage,
The people for the melodrama rage.

And when the troubadours are starred,
Their fancy turns to Ayco's bard.

But when the house with Shakespeare's filled,
They want to see the opera billed.

Then, when the opera fills the house,
They call for face "mit Sans und Braus."

And so it goes, and it's a race
Twixt manager and populace.

For, spite of broad and varied range
The fickle people always change.

And always, out the best to see
Some stupid meeting, billed as "Free."

—*Minneapolis Journal.*

PERSONAL.



BENNETT.—Charles Frohman has bought from Daniel Frohman the rights of the play, *The Amazons*. The Lyceum company will first present the piece during its coming tour, and Charles Frohman will make a special production of the play early in October. Johnstone Bennett will be featured in the comedy part of Tommy. She will appear in all the principal cities. Miss Bennett is at present in Paris, where she has been ever since last October. She will sail for New York on March 10, reaching here about the 17th, when she will begin work and the study of her new part. Miss Bennett was highly successful throughout the country during her several seasons with Jane in which she originated the title-role, and although she has been under contract to Charles Frohman this season, he decided not to revisit the various cities until she could appear in a strong part and in a successful play. This opportunity has now come to her.

BARNEY.—Ariel Barney is booked to sail on the *Tenacity* on Wednesday of this week. He goes abroad in search of novelties for next season, and expects to remain in London about two months.

PAIR.—Miss Sara Pair, an American woman who has won her way to prominence on the operatic stage, was interviewed in the *London Star* recently. She was formerly a correspondent of *The Mirror* from Paris and London. Miss Pair has entered into an engagement for a six months' operatic tour in Russia, and is soon to appear in Moscow.

WARD.—Mr. and Mrs. John F. Ward have been engaged for the coming American tour of Mrs. Foster and Kyrie Bell. Mr. Ward will be the leading comedian of the company.

MORRISON.—Lewis Morrison has bought for \$25,000 a residence adjoining the old home of Washington Irving at Irvington-on-the-Hudson.

HASWELL.—Mrs. Carl A. Haswell will return to New York this week from Holly Beach, N. J., where she has been visiting for two weeks prior to the opening of her husband's Spring tour.

QUARTZ.—Clara Quartz, the premiere ballet dancer, returned on Sunday from a month's engagement with the French Opera company at Montreal, and opened on Monday at Foster and Bell's with new dances.

CLASSEN.—Verner Clarges has resigned from James K. Hackett's support in order to accept an engagement with Mrs. John Drew's company. He will play Sir Anthony Absolute.

HOPPER.—Edna Wallace-Hopper will play the sonnet role, which she originated, in *The Girl I Left Behind Me* when the piece is produced at the Academy next week.

DAVIS.—Will J. Davis, manager of the Columbia Theatre, Chicago, was in New York last week. He returned to Chicago on Friday afternoon.

SINN.—Colonel William E. Sinn, manager of the Park Theatre, Brooklyn, was in New Orleans the latter part of last month, and was cordially greeted by the local press after an absence from that city of many years. In a long interview in the *Picayune*, Colonel Sinn recalls his early life in the South as a merchant and commercial traveler. Speaking of theatrical affairs, he pronounced in favor of the present combination system as against the old stock method, claiming that better performances are the rule now-a-days. Colonel Sinn will go to Florida and Cuba, and return to New York about Easter Sunday.

LIND.—Lety Lind, who has been in ill health for some time in consequence of her arduous duties in London, is taking a holiday in Greece, and is at present staying at Athens.

FLETCHER.—On Thursday Mrs. Charles Leonard Fletcher presented a daughter to her husband.

ROBIN.—Stuart Robson celebrated his fifty-eighth birthday on Sunday.

LETTERS TO THE EDITOR.

THE CORPSE CONTROVERSY.

THE LAMBS' CLUB,
NEW YORK, Feb. 25, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I observe that there is a discussion in the paper as to whether to Edward Harrigan or to Charles Hoyt is due credit for introducing upon the stage a corpse. I feel called upon to enter into the controversy. It is about time to do so when an effort is made to snatch from me my claims without even a "by your leave."

Five years ago, at the Union Square, under the auspices of the Nineteenth Century Club, I produced a tragedy adapted by myself from Robert Buchanan's *Prætorium*. In that piece a corpse was disclosed resting on a bier. Mine was—according to the play—a genuine corpse, whereas in Mr. Harrigan's piece a character simply pretends to be dead. In this respect the episode recalls Dion Boucicault's celebrated *Wake in the Shambraun*.

The firm of Hilliard and Arthur produced *Prætorium* at the Bijou Theatre, New York, last November, when the corpse was represented so beautifully by Olive May that a deep impression was made upon Henry Guy Carlton, and since then the two have married.

If Harrigan and Hoyt propose to continue the contest, they must include me in it, and I advise them to stand by their guns—or rather their corpse.

Very truly,
ROBERT HILLIARD.

MR. WILDER DEFENDS THE ENTERTAINER.

NEW YORK, Feb. 25, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In answer to the strictures in your last issue made by A. B. C. upon my remarks on the social rights of an entertainer—just a word.

Says A. B. C.: "Are the young ladies at our dancing parties supposed to lean over the piano and converse with the musician plucking the wires?" In this sentence is what seems to be the gist of A. B. C.'s argument.

I answer yes, and no. Yes, if the musician is an artist as opposed to a mere mechanical blacksmith. There are musicians and musicians. Does anyone suppose that if Waternsang or Paderewski played at an entertainment for remuneration, ladies would hesitate to bend over the piano or anything else to speak to them? The ladies did not lack in demonstration for the great pianist at the end of his last (paid) performance in New York.

Only a short time since at Alhambra's, in Washington, Mrs. Cleveland requested to be presented to the star, and was presented.

Entertainers occupy their own sphere, with artistic gifts, though of a different kind, quite as essential to our civilization as the most commonplace narrow self down to this point. Be the entertainer an artist, socially worthy, there is no propriety or good taste in treating him as a hired man, to be lunched in the kitchen; he is a mere mechanical man the case is different.

Merrily yours,
MARSHALL P. WILDER.

THE LATEST ADVERTISING SCHEME.

BENT'S OPERA HOUSE,
MEDINA, N. Y., Feb. 27, 1894.

To the Editor of the Dramatic Mirror:

SIR.—We were pleased to see in a recent issue the communication of Messrs. Roehrig and Keas, of the Minersville, Pa. Theatre, mentioning the rocket scheme of attracting attention to an attraction in dull times, and giving their experience with another scheme, a besetting content.

We venture to write again and give our experience with our latest success in the scheme line. When Annie Ward Tiffany visited us we did not like to work the rocket scheme exactly, so with the aid of Mr. Alliger, Miss Tiffany's accomplished advance representative, we concocted the best scheme yet. We had about made up our minds to throw away a basket of small coins from the roof of the Opera House on the day of the performance, and taking into consideration the awful season it may be imagined how we hated to do it, when Mr. Alliger had an idea, almost an inspiration, an economical inspiration in fact, and it was adopted by a rising vote immediately, and proved to be one of the funniest outside shows on record.

This was it: After due announcement in the papers and by other means, on the day of the entertainment the treasurer went up on the Opera House roof and threw down to the crowd below no envelopes. Most of these envelopes contained only an announcement of the evening's attraction, but even of them contained free tickets of the regular form. The treasurer threw the envelopes one by one, and such scrambling by the crowd we never saw. At least 2,000 men and boys took part in the scramble, while the whole town looked on and enjoyed it. There were free fights going on at one time in two or three quarters, and altogether it was about as good as a football game.

It may be imagined that all of this didn't hurt business, and we write it to THE MIRROR partly because we like THE MIRROR and partly for the benefit of all man (ager)-kind.

COOPER AND HOOD.

A NEW PLAN TO HELP CHARITIES.

CROSS GLEN,
LUDLOW PARK, YORKERS, Feb. 25, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Will you allow me space in your columns to exploit an idea of Sydney Rosenfeld's for assisting the enquirer of the Actors' Fund, and other theatrical provident associations, namely, from my point of view, of course) the Professional Women's League.

My husband, as you are probably aware, is no friend to benefits. He would like to see the theatrical profession taking care of its own less fortunate members, and not needing to appeal to an outside public for assistance. But he is, in fact, a very undignified attitude for theatre people to assume, considering that it is this same outside public which supports the actor, the author, and the manager, makes the business possible, and pays liberally and willingly for the entertainment offered.

My husband's idea is this (he has given me the privilege of stating it for him, because he is at present too busy to do it for himself): All persons performing plays or operas for which there is no royalty to be paid, should contribute two per cent. of the gross receipts for the benefit of the Actors' Fund, and all other deserving theatrical funds and institutions—not forgetting the Professional Women's League.

His idea is, furthermore, that the burden of the 2 per cent. should be borne by contribution and house, in proportion of the terms of their contract. That is to say, that if the combination received 10 per cent. and the house 5 per cent., the combination should pay a sum equal to 10 per cent. and the house a sum equal to 5 per cent. of the 2 per cent. in lieu of royalty.

The Shakespearean plays alone would represent a large yearly income, and the operas at the Metropolitan! Think what 2 per cent. of the gross receipts of some of the performances would be! If we had such an arrangement in the time of Paderewski, etc., what an income would have been secured for our associations—and it would not be a bad thing for us if the arrangement were already in force, and we could be looking forward to a cozy little cheque from Mr. Irving at the end of this week.

Mr. Rosenfeld does not believe in people getting anything for nothing, and does not see why any company should have the right to play for nothing, works that have cost their authors many weary hours of thought and dyspepsia. It will be one more reason why "every author should desire to be a dead author," for, besides getting new beauties discovered in his works, that lay concealed while he lived, he will be able to get his royalties "retracted" without pain to the author.

Mr. Rosenfeld has already mentioned his scheme to one or two stars and managers, and it has so far met with their hearty endorsement.

Trusting that you will kindly give me the space for this note, and that the idea may also appeal favorably to you.

Very sincerely yours,
SYDNEY ROSENFELD.

STRAKOSCH'S HAVANA BUDGET.

Edgar Strakosch, acting manager of the Coquelin-Hading combination, that has just finished an engagement in Havana, writes: "Coquelin and Hading began their engagement here on Feb. 19 with Sardou's *Nos Intimes*, at the Gran Teatro Tacon. A more brilliant and fashionable audience could not have been seen even at the Metropolitan Opera House in New York City, nor at the Grand Opera House, Paris. Every one of seventy-five boxes were filled with the remarkable beauties of Havana. I need scarcely tell you, that M. Coquelin and Mme. Hading and their company met with the same artistic success they had in New York. The first week *Nos Intimes*, *Tartuffe*, *Les Precieuses Ridicules*, *L'Aventuriere*, *Frou-Frou*, *La Dame aux Camélias* held the boards, and business remains large.

"On March 7 the company go direct to New Orleans, opening there on March 11 at the Grand Opera House. On March 25 the company will play at Teatro Nacional, and after performing there for twelve nights and four matinees, they return on April 12 to Paris via Mexican International Railroad and French line of steamers from New York City.

"The weather has been warmer lately and 80 degrees Fahrenheit in the shade is the temperature in the forenoon. At the other theatres business has dropped, and the Payret, since Gorton's Minstrels departed, has been closed.

"The Carnival closed to-day and the last bull fight takes place to-night.

"The Albion Theatre, with its stock company, offers operette and farce comedy with daily changes. Next to the Tacon it commands the best patronage in Havana.

"I shall sail on March 8 for Vera Cruz and go by rail to Mexico City. By April I hope to walk again the shady side of Broadway."

COURTLANDT PALMER'S CONCERT.

Courtlant Palmer achieved an artistic success at his first concert at the Madison Square Concert Hall last Saturday evening. The hall was crowded with a fashionable audience.

Anton Seidl and his Metropolitan Orchestra opened the programme with "La Damnation de Faust," by Berlioz, after which Mr. Palmer played a piano concerto in C minor by Saint-Saens, and at once won approval by his exquisite touch, masterly technique, and brilliant execution of difficult passages.

While Mr. Palmer can hardly be classed as a great pianist or a phenomenal player, it can be truthfully said that he displayed a high order of musical talent, and as he is only twenty-one years of age, he may some day take rank among the foremost pianists of the age.

In the course of the evening he played *Waldesrauschen* by Liszt, *Romance sans Parole* by Saint-Saens, *Valse* and *Etude* by Chopin, and *Polemnia* by Liszt. After his final selection he was called out again and again amid enthusiastic applause.

The Seidl orchestra performed Charpentier's *Impressions d'Haïlé* for the first time in this country, and concluded the concert with the overture to Smetana's comic opera of "Die verkaufte Braut."

HERRMANN'S BANQUET.

On Monday of last week Herrmann and his wife gave a midnight banquet and reception at the Auditorium, in honor of the thirty-fifth anniversary of his stage career. The guests were members of the theatrical profession and of the Chicago press. There were sixty covers; the table was beautifully decorated with flowers.

Herrmann and Isadore Rush occupied the seat of honor and James H. Breslin and Mrs. Herrmann faced them.

Speeches were made by "Biff" Hall, Roland Reed, Elwyn A. Barron, L. B. Glover and Herrmann.

Others present were Louis Messen, Lase Heymann, Brent Good, John H. Bird, Wesley Sutton, Harry Fulton, Hepburn Johns, Charles E. Nixon, Mary Hampton, Mrs. W. T. Hall, Mrs. F. Wilson and Mrs. John Coulter.

A WESTERN PIRATE.

The Union is informed that E. C. Wilson is booked to play the Peary Grand Opera House at Sioux City, Ia., the week of March 19, and that his repertoire will consist of *The Black Flag*, Bartley Campbell's *The White Slave*, for which the Jordan printing house of Chicago is said to have made special paper in imitation of the original; *Campbell's Fate*; or, *Divorce*, under the name of *Matrimony*; *Byron's The Inside Track*; *Michael Strogoff*; and *Thompson Brothers' Gold King*, billed as *My Jack*.

CARTER WILL PROTECT HIMSELF.

Lincoln J. Carter says that he will take action against John F. Cordray for pirating his play *The Fast Mail* at Cordray's Theatre in Portland, Ore. He has originated many novelties in stage effects and he has been the special object of the attentions of thieves and imitators. It is understood that a man who is peculiarly sound has recently entered into partnership with Cordray. If that be true, there is a prospect that this arch pirate can be made to pay the piper.

JENNIE EUSTACE'S SUCCESS.

Jennie Eustace, who succeeded to the place left vacant in A. M. Palmer's stock company by the death of May Brooklyn, has appeared in San Francisco in several of the parts formerly played by Miss Brooklyn with a success that will gratify her many friends in and out of the profession. Miss Eustace will act the leading parts in the Palmer company's repertoire the rest of the season.

MR. COWARD'S PLAY.

On Thursday, Friday and Saturday evenings and on Saturday afternoon, at the Berkeley Lyceum, will be played a new three-act artificial comedy, written by Edward Fales Coward, dramatic editor of the *World*.

Mr. Coward is an acute critic and a graceful writer; he is the best actor the ranks of the amateurs of New York have held, and he has done considerable work in revising and adapting plays. There are indications, therefore, that the piece from his pen will be unusually interesting.

Its title is *Hearts Are Trumps*. It will be interpreted by Mr. Coward, Joseph G. Lamb, Giles Taintor, George Shippen, Coralyn Kenyon, Clara Byron and others.

The performance will be in aid of the poor of New York, through the agency of the *Herald* Clothing Fund and the *World* Bread Fund. Tickets may be obtained at the Berkeley Lyceum.

The production is to be given under the auspices of the Strollers, and promises to be a social event of importance. The previous performances of this club have taken a high rank in the amateur world.

A THIEF IN DRESSING ROOMS.

Maurice Drew writes that a thief visited the dressing rooms of the Hazelton Opera House, at Hazelton, Pa., while his company was playing there on Feb. 27 and stole three gold studs and a bunch of keys belonging to George W. Barbier, the heavy man, and two silk ties, the property of Edwin A. Kerr, the leading juvenile. A new song by John P. Carroll left on the dressing-room table was not touched. The thief, being at war with the world, probably felt that in the near future the song would be inflicted on the public, when he could gloat over the fact that he might have prevented it, but he didn't.

REFLECTIONS.

Preparations are now being made at Kiew and Erlanger's Exchange for the Summer managerial contingent.

Monnet-Bully will make his first American appearance on the 25th of this month.

Theresa Vaughn will star the season after next in a musical comedy. She will go abroad this summer.

J. J. Dallas will play King Paramount in the American production of *Utopia*. Mrs. D'Ovley Carte—formerly Helen Lenoir—is now in New York.

The Kimball Opera Comique company in Hendrik Hudson will come to the Fourteenth Street Theatre in March for two weeks. New scenery and costumes have been prepared for their engagement.

Charles Leonard Fletcher is starting a branch school of acting in the Amphion Theatre Building, Brooklyn.

Charles H. Hoyt and his new wife were serenaded at the Hotel Stanton, Philadelphia, last Friday night by the America and Chestnut Street Theatre bands. The serenade was tendered by Abbey, Schoeffel and Gran.

Daniel R. Ryan has joined the Maude Hillman company.

Sherman and Morrissey have engaged the Four Emperors of Music for A Jay Circus company. The organization will include a full brass band.

Vick's Floral Guide for 1904, beautifully illustrates and describes the floral novelties and specialties for which that great Rochester flower and seed house will become newly noted this year. The book is well printed, and is interesting even to those who know nothing of the cultivation of flowers.

Windham's Boston Lyceum Dramatic com-



JENNIE EUSTACE.

The stage hands of the Hazelton theatre are noted for their honesty, they having recently returned to Gus Paisley a \$200 diamond ring that he had left in his dressing-room, and they at once became earnest in their efforts to catch the thief. A young man was discovered the next night getting out of the V. M. C. A. rooms into which he had broken in hope of plunder and was arrested. On his person was found the property of the actors, and he was held for trial.

POTTER BELLOW.

Myron B. Rice, at present representing Henry E. Abbey with Henry Irving's company, is to manage the Potter-Bellow combination when it arrives in this country. To a *Union* reporter in the American Exchange Mr. Rice said last week: "Mrs. Potter and Mr. Bellow will arrive in San Francisco by way of Vancouver early in June. They will play at Al Hayman's theatre in that city for two weeks. Their repertoire will include *Charlotte Cordray* and *In Society*, the latter by Dumas *p/s*, and *Therese Raquin*, *Forget-Me-Not*, *The Ironmaster*, *Camille*, *Frou-Frou*, and one or two new plays.

"I have booked forty plays and expect to have fifty-two consecutive weeks arranged for very soon."

FOR MANAGERS' USE.

Last week the long front room in the American Theatrical Exchange at 1270 Broadway was partitioned off into eight offices for managers. The compartments are large enough to accommodate a desk and several chairs. Already most of them have been spoken for. Managers are beginning to come to town from all over the country. It will not be many weeks before booking for the season of 1904-05 is in active progress.

pany will open at the New Palace Theatre, Allegheny, Pa., in a repertoire commencing on March 12. The new Irish drama, *Exile of Erin*, will be the first play presented. The season will be indefinite.

At a recent dinner in the Imperial Hotel, Jessie Bartlett Davis placed at the plates of her twenty guests pencil sketches on cards each, from memory; and when they filed into the dining-room they were requested to select their places by identifying their portraits. It was a compliment to Miss Davis' artistic ability that no confusion followed.

Henry's Opera House block, North Baltimore, O., was burned on Friday with a loss of \$100,000; insured for \$50,000.

Manager Oscar Hammerstein will alter the present hall in the Harlem Opera House building by throwing the two upper floors into one. This will give an auditorium 75x110 feet, and fifty feet in height. Two tiers of boxes will surround the hall, but there will be no gallery. Mr. Hammerstein expects to have the changes made by next Fall, when he will establish a variety performance in the hall.

Martha George, of Pete Baker's company, is in the Albany City Hospital suffering from rheumatism.

Mrs. John Drew's Comedy company, at present making a tour of the South, contains five actors who have had companies of their own—Mrs. John Drew; Mr. and Mrs. Sidney Drew; Charles Erin Verner, the Irish comedian, and Charles R. Hanford, who last season starred in *Julius Caesar*. Other members of the company are Verner Clarges, James Kearney, Al Harris, Edwin Wallace, Robert Gibbs, George Russell, William Palmer, Phyllis Rankin, Anita Rothe, and Kate Moran.

Edythe Chapman is highly spoken of by the Denver papers for her work as *Desdemona* in the Ward-James company.

Maida Craigen and Frederick Paulding posted last week in Kansas City.

Will A. McConnell, manager of the American Theatrical Exchange, went to Washington, D. C., early last week, and while there treated as an equal senators, diplomats, tenors, stage hands, managers, hotel proprietors, dramatic editors, and chorus people.

An emblem of the Knights of Pythias was presented in Rome last week to James R. Adams, of the Country Circus, by Brother Fitch of the Rome Lodge.

While the Spider and Fly company were playing in Seattle a story was started that a prominent lawyer of Spokane named Kindard, who had recently disappeared from his home, had followed the company to Seattle as an admirer of the prima donna. The story is denied, and is said to have arisen from the fact that a youth from Spokane and a St. Paul friend happened to be in Tacoma and ran over to Seattle for the night to see the play.

Fanny Rice will close her season on March 17.

Mary Haines, the actress, was taken to an insane asylum on Saturday. She was married about a year ago.

Mr. and Mrs. Kendal will revisit America next season, beginning their tour in San Francisco in September in *The Second Mrs. Tanqueray*.

Theresa McCarten, of the Dark Secret company, is one of the youngest leading ladies on our stage. She is twenty-three. This is her first season in the profession. She has a scrap-book full of complimentary press notices.

Hardie and Von Leer have four companies on tour in the English provinces, but they have ceased to pay royalties for American plays they are using constantly, alleging bad business as the cause.

Avery Strakosch, the soprano, has made a capital impression by her performance in *A Milk White Flag* at the Boston Theatre.

The receipts of the Metropolitan Grand Opera company's first two nights in Boston topped \$20,000.

"Biff" Hall says: "W. A. McConnell sends me a photograph of Kirke Lashelle as Hamlet, which he says he played for one night in Newark, O. It could not be helped, as he was the local manager there at the time. McConnell says that he is still leading a Ferris wheel life. I don't doubt it. He always was a rounder and fond of a high old time."

W. H. Maxwell, Bessie Tanshill, and W. A. Reynolds have been engaged for the *Jeromes* for the season of 1904-5. One of the *Other*. Mr. Maxwell will act as stage manager and play a prominent comedy role.

DeForest Davis says that Davis' Uncle Tom's Cabin played at Miner's Newark Theatre on Saturday to over \$1,000.

Emma Salisbury, who was forced by illness to close with the Ella Fontaineblau company, is being cared for at the Hotel Candall, Binghamton, N. Y., by her husband, J. Irving Southard. Mr. Southard has been engaged by Manager Fenwick for the latter's stock company, which will open next Monday.

Utopia, Limited, will be staged at the Broadway Theatre on March 25. J. J. Dallas is coming from England to appear as King Paramount.

Edith Kennard, the English actress who has appeared in various notable productions here, arrived from England on Thursday on the *Tenby*. She is the sole representative of the American rights of all the melodramas, comedies, etc., by George R. Sims. She will return to London for the Summer in May.

Marietta Siegfried, prima donna of the De Monte company, is slowly convalescing after a fourteen weeks' siege of typhoid fever, which necessitated the closing of the company. Manager Clarke held the company together two weeks with the vain hope of being able to resume, but he was eventually compelled to cancel all dates.

Robert Griffin Morris has engaged Lema Clark, Lee Van Dyke, Fred. Prior, Blanche Chapman, Flora Finlayson, Belle Martin, Nae B. Cantor, Joseph F. Sparks, and James Sturgis for his revival of *The Skating Rink*.

Newspapers in the South, particularly in Lexington, Ky., highly praise Laura Burt for her work in *In Old Kentucky*.

A railroad rate war is now on between the several lines that run from the Missouri River to California, the fare being down to \$20 one way and \$35 for a round trip limited to sixty days.

The Tide of Life, a melodrama, by Edward Weitzel, will be produced at the Lyceum Theatre, Detroit, on March 26. The heroine of the play, to be personated by Genevieve McCord (Mrs. Weitzel), will in the first act come down from the crossbeams of a vessel to the bowsprit, hand-over-hand, on a stay, and present a gang of river pirates from committing a crime. Carl Groff will be business manager of the enterprise.

The Packard Dramatic and Musical Agency and Theatrical Exchange is growing in popularity. Members of the profession who never before entered an agency have registered their names on its books. Last week Mrs. Packard placed sixty-three people in stock companies and traveling combinations, besides booking two well-known stars over the Pennsylvania and New England circuits. The routing department, under the direction of Frank Didier, also added four new theatres to the list. This is a good showing for the limited time the department has been established.

WINSTON

40 East Thirty-second Street.

TELEGRAPHIC NEWS

CHICAGO.

Theatres favored by the weather—
The Amusement Record—Hall's
Entertaining Chronicle.

(Special to The Mirror.)

CHICAGO, March 5.

The beautiful weather of the past week has had a good effect upon business theatrically, and the indications point to a profitable Spring season. With the opening of Spring, the merry warblers naturally appear and we have two opera companies here this week. Marie Tempest is at the Grand Opera House with The Fenwick Master, supported by a good company, and Conrad is giving German opera at McVicker's. Abbey's four weeks' season of grand opera opens at the Auditorium with Faust next Monday evening, and the seat sale has been large. Later in the month Francis Wilson brings Ermine to the Chicago Opera House, so you see we are to be well cared for musically while the buds are breaking. This is to say nothing of Slivinski, the Polish pianist, who has been appearing at Central Music Hall with a monstrosity the shape of the horseshoe which was never taken from the door.

Herrmann kept up his big record during his second and last week at the Chicago Opera House, playing to a wonderful business. Primrose and West's Minstrels followed him, opening last night to a big house, and Charles Coghlan comes as a star next week in a new play.

The supper given by Professor and Mme. Herrmann at the Auditorium last Monday night (or Tuesday morning) in celebration of the thirty-fifth anniversary of Herrmann's first appearance on the stage, was a delightful affair. Half a hundred ladies and gentlemen were present, among them Isadore Rush, Mary Hampton, Roland Reed, Edward Adams, F. Willis Rice, Louis Massen, Elwyn A. Barron, Lyman B. Glover, David E. Sweeney, Charles E. Nixon, and James Bird and Brent Good, of New York city. James H. Breslin was toastmaster, and his speech fell for the last time at 4 A. M. I am sleepy yet.

Roland Reed did much better at the Grand with Innocent as a Lamb during his last week than with Dakota. He went to Milwaukee yesterday and then goes Westward.

The Piedrol Daughter finished its season at the Columbia Saturday night and Fanny Davenport opened there to a large audience this evening in Cleopatra. She is here two weeks, then comes The Lost Paradise for one week and then in Old Kentucky for a run.

Arthur F. Clarke has recovered from his long illness sufficiently to go to his father's home in Keokuk, Ia., for a month's rest and will leave up there for another brush with the critics in advance of a show.

You have had four of our Chicago managers in New York city lately, all after attractions. They are L. L. Sharp, of McVicker's, W. J. Davis, of the Columbia and Haymarket, Harry J. Powers, of Hooley's, and Thomas W. Price, of the Schiller.

At the Schiller Aristocracy finished two weeks of excellent business Saturday evening, and Joe Reynolds' Crust of Society opened there for two weeks this evening. The Girl I Left Behind Me and Sam Myers follows. Sam V. Steele, formerly of the Times, is now doing the Schiller's press work.

Mr. Wilkinson's Widows had a fairly good week at Hooley's, where Modjeska and Otto Shuman opened this evening for a week in repertoire. Chancery Olcott follows with Mavroun, and then Willard returns for his Spring engagement.

Joseph Holland was ill with a severe cold here and kept to his bed until time for a performance, when he went to the theatre and did bravely. The company soon begins rehearsals of the new comedy, The Liar. I have not yet learned the name of the agent who plays the title role, but I have my suspicions.

"Punch" Wheeler has got as far as Evansville on his way to the coast, ahead of Charles A. Gardner. He lectured before the Evansville Lodge of Elks, and they saw that he left town at once. Mr. Wheeler is still a total abstainer. He told me before leaving that he was afraid to take a drink for fear that the Associated Press would get hold of it and his friends would issue dodgers.

Death entered the ranks of the Forty Club last week for the third time, and carried away our old friend, Max Platz, the theatrical photographer so well known in the profession. A delegation from the club took his remains to Racine last Tuesday.

On the same day the funeral of Steele Mackaye occurred here in the Scenitorium, and beautiful remarks were made by Elwyn A. Barron, of the Inter Ocean, for the press; Roland Reed for the dramatic profession; and by Professor Sewing. Only kind things were said of poor Mackaye here, save by the Journal, which saw fit to dwell upon his domestic affairs.

Leon Kusel, who was for many years with Daniel Shelby at the Academy of Music, and who is a brother of Jude and Will Kusel, has been engaged by Litt and Davis for The Stowaway company for the rest of the season.

W. F. Pagett, the portly advertising agent of the Chicago Opera House, wore a brand-new silk hat to the Herrmann supper the other night. Unfortunately Roland Reed employed it as a "perishable prop" while singing "Little Johnny Duggan," and now it looks like a confection.

The Black Crook had a big week at the Haymarket last week. Last evening The Power of the Press opened well there. Openings at other houses were Hanlon's Fantasma at Havlin's, Dr. Bill at the Windsor, The Ensign at the Alhambra, The Flag of Truce at the Clark Street Theatre, Gillette's World of Wheels Specialty company at the Empire,

burlesque at Sam T. Jack's Madison Street Opera House, True Blue at Haverly's People's continuous vaudeville at Frank Hall's Bijou and Casino, and vaudeville at the Lyceum and Olympic.

George Grossmith, the English entertainer, gave three performances at Central Music Hall last week and amused fashionable audiences. He is wonderfully clever in his line.

An old friend, "Andy" Reed, is here in advance of Charles Coghlan, and W. H. Strickland is representing The Lost Paradise.

The Aristocracy company left a very good impression with us. Massen played Jefferson Stockton remarkably well, and Al Lipman gave a careful and clean-cut performance of the wicked Prince.

Kate Claxton and her brother, Spencer Cone, soon leave for New York city to prepare for the big revival of The Two Orphans.

W. A. McConnell sends me an alleged photograph of Kirke Lashelle as Hamlet. Mr. Lashelle is said to have played the part for one week in Newark, O. It was while he was local manager and had a right to do anything he pleased.

Charles W. Smiley, James Barton Key and Townsend Percy are among our English visitors. God save the Queen. Regards to Leonard Royle. "Biff" Hall.

PHILADELPHIA.

Opera, Grand Opera, Lillian Harwell, and other attractions in the Quaker City—Sater.

(Special to The Mirror.)

PHILADELPHIA, March 5.

Madame Réa in repertoire sustained her high reputation to fair houses at the Grand Opera House which again closed Saturday night.

The White Slave at the People's drew moderately with a company of merit, aided by handsome scenery. Frank Mayo in Davy Crockett opened well this evening.

Creston Clarke's engagement will be successful at the Grand Avenue. Every available seat is already sold for this week, the attraction being The Bells, with A Conjugal Lesson as a curtain raiser.

Lady Windermere's Fan had a strong week at the Park with a fine company, and is followed by William Barry in The Rising Generation, which opened this evening to a good house.

The Black Crook commences its fourth week at the Academy, with a somewhat reduced attendance, though the stage pictures are stronger than at the opening.

A Trip to Chinatown pulled up greatly during the second and final week at the Walnut. In receipts it was one of the banner weeks of the season. Corinne has an ending this week, and in Hendrik Hudson is playing to a fine attendance.

The Auditorium, with Hyde's Comedians, packed the house at every performance. To-night the City Sports have a crowded house, with a large advance sale on the week.

Manager Blande, at the Arch, is more than delighted with the success of his stock company. Wife for Wife, with George Learock and Eleanor Barry in the leads, drew well. This week The Long Strike opens encouragingly.

The secretary and his confidants of the society for the protection of children arrested the head of the Schaefer family for permitting his minor child to appear in acrobatic feats. The grand jury promptly threw the bill out, stating that there was no cause of action.

America closed its run at the Chestnut Street Opera House after a great success, and is followed by Sinbad, which has a fine house this evening.

At the Chestnut Street Theatre, E. S. Willard transferred from the Broad, opened this week to a good house, in The Middleman.

Oh, What a Night! at the Empire drew good attendance, and to-night opens the week with A Brass Monkey to a good house.

Mr. Willard's engagement was a fine one at the Broad. His production of Hamlet divided opinion as to its merits. Lillian Russell in The Princess Nicotine has a packed attendance.

The Standard did a great business all the week with The Boy Tramp. This evening St. Simeon. Attendance large.

Maud Granger at Forepaugh's Theatre drew well with Inherited. Gray and Stephens in Signal Lights had a fine attendance this afternoon.

The London Gaiety Girls at the Lyceum had an excellent attendance this afternoon.

Four Girls is at the National this week.

The Bijou tells over the same story of crowds.

At the Star, Katherine Germaine and Fannie D. Hall, with the Star Opera company, are playing to enormous business.

EDWIN RUSHTON.

CLEVELAND.

Opera and Comedy—Manager Shute. Harlowe, Mrs. Hart-Turner, and others of interest.

(Special to The Mirror.)

CLEVELAND, O., March 5.

The Euclid Avenue Opera House was well filled to-night when The Lost Paradise was presented by a good company, with Forrest Robinson in the leading role, a part in which he made an excellent impression the last time it was given here. It remains all week, and will be followed by Francis Wilson in Ermine.

Robert Gaylor, as Sport McAllister, opened a three nights' engagement at the Lyceum Theatre to-night to a good house. Al G. Field's Columbian Minstrels will be seen the rest of the week. Lewis Morrison in Faust the first three nights of next week, followed by William Barry.

H. R. Jacobs' Theatre has Ole Olson for an attraction for this week, and was favored by a big house to-night. Oliver Byron next week.

For the second time this season the Star Theatre has The South Before the War for a week's engagement, opening to good houses both afternoon and evening. Next week, Billy Pinner's company.

Manager A. F. Hartz slipped off to Providence, R. I., about a week ago, and surprised his many friends here by returning with a wife, having married Rose A. Hart, of that city. They have been kept busy the past week with receiving congratulations.

The Wilburs did a large business at the Lyceum last week, the S.R.O. sign being displayed at every performance.

E. A. Clark, of the Wilbur Opera company, an old Cleveland boy, was highly praised for his good work during their recent engagement here.

A good picture of Mrs. A. F. Hartz graced last Saturday's edition of the Amusement Gazette.

WILLIAM CRAXTON.

BOSTON.

The Opera and Competing Attractions—Grand Opera, The Grand Opera House, and other attractions in the Theatre and Playhouse.

(Special to The Mirror.)

BOSTON, March 5.

For one week more the local theatres will have the formidable rival of the grand opera season at the Mechanics' Building, which has contained tremendously large audiences at the different performances. Although not all the seats have been taken, the crowds of standees have been more than sufficient to fill all vacant places. Of the prima donna, Calvé as Carmen and Santuzza has made the hit of the season, although Melba, Eames and Arnoldson have been enthusiastically received. Nordica had only one opportunity last week, but as Valentina, Filena and Elsa this week she will be seen to advantage.

Jean de Reszke recovered from his cold sufficiently to appear as Romeo. He has a formidable rival in de Lucia, whose hit in Puccini was something electrical. The production of Lencavallo's work caused one of the best critics in the city to refer to an alleged presentation of the piece early in the season, when "Carlo was not the only murderer, and when principals, chorus and orchestra fairly covered themselves with musical gore." My respects to Philip Hale! He has voiced the sentiments of all those who saw the piece butchered on that occasion.

The programme for this week is: To-night, Les Huguenots; Tuesday, Mignon, Calvé's first appearance in the opera; Wednesday, Romeo and Juliet; Thursday, extra matinee, Carmen; evening, Semiramide; Friday, Lohengrin; Saturday matinee, Faust.

As at least \$125,000 will have been spent for opera by the time that this week is over, it is to be expected that Bostonians will deny themselves the luxury of excessive theatre-going for a few weeks to come.

So! Smith Russell is at the Tremont for a single week, the bill being his new play, April Weather. He always draws well here, and in his company are two clever Boston favorites, Kate and Annie Blanche.

Edward Harrigan began his first engagement in Boston in two seasons at the Columbia to-night. The scale of prices at the house has been reduced somewhat for this engagement, for which the advance sale has been very large. The Leather Patch formed the opening bill, but other plays of his repertoire will be revived in the course of the month which he remains here.

The house was packed. The players were received enthusiastically. Mr. Harrigan, Mr. Vessman and the other favorites were deluged with flowers.

There was anger at the Park to-night, for John Satter's theatre cat, after a month of absolute sway, knew its first rival, the feline in the Charley's Aunt bill. The two animals will have to be reconciled, soon, as Charley's Aunt bids fair to remain for the rest of the season at the theatre to which it moved to-night. With the change of theatre came a number of changes in the piece, the second edition now being presented as in New York and abroad. The cast is unchanged.

There are sensations enough in Patent Applied For which was given at the Bowdoin Square to-night, to stock half-a-dozen ordinary melodramas. The piece is given with an unusually elaborate stage setting, and the house was packed.

E. H. Sothern was the guest of the Papyrus Club last Saturday evening before the performance at the Hollis Street, and was warmly applauded when he read an original poem explaining why, when upon the stage, he made love to the heroine's back hair. At the Hollis Street this week he presents a revival of Lord Chumley, and on Saturday he will conclude his successful engagement with the production of Jerome K. Jerome's How to Win a Woman.

The house to-night is the largest of the engagement. The revival was a pleasing one in every way.

Another new production this week is at the Museum in Thursday, when Jack Mason and Marion Manola will play Frederick W. Sydney's A Queen of Hearts, which affords the stars abundant opportunities for impersonations and introduction of songs of a varied nature. There is some talk of having a Summer season here, when Mason and Manola will appear in a number of pieces. Another project is a two months' engagement next Winter, when Jack Mason can revive some of his earlier successes.

A Milk White Flag continues to large business at the Boston. The piece receives constant improvement.

Other attractions in Boston this week are: Bijou and Howard, continuous variety; Grand Museum, The Boy Tramp; Lyceum, Weber and Field's company; Palace, London Belles and Seleta.

Probably B. F. Keith's new \$300,000 theatre will be completed ready for dedication on March 26 by the Gaiety Opera company in Ship Ahoy. W. T. W. Hall will write a poem to be delivered on this occasion.

Edward E. Rose, of the Boston Museum, is coaching the Delta Upsilon boys of Har-

vard in the new piece which they are to present this Spring. His pupils in the Museum School of Acting are now rehearsing Pervy Corner.

Chudley and Searies have had large photographs taken of Mr. Searies' striking picture, "Homage to Booth," which are very effective.

Lotta Deane Bradford and her pupils are to produce Leah at the Dudley Street Opera House in April. Miss Bradford is to be congratulated on her choice of a play, for The American Press Reporter, which she gave there last week was so bad a piece that the large audience could not help laughing at its incongruities. Even so clever an actress as Miss Bradford could not save such a wretched drama.

It has been decided to star May Irwin under the management of Rich and Harris during the season of 1895-96. The piece has not yet been chosen.

For the week of 19 the Grand Opera House has been engaged for the production of a spectacular opera, Zephra, by the Patriarchs Militant of this jurisdiction. About 150 Odd Fellows and Daughters of Rebekah will take part.

Siberia this week holds the stage of the Grand Opera House, where it has played so successfully in the past. The stock company is to be absent for a month, and when it comes back it will probably remain most of the rest of the season, as Manager Deater has a number of new pieces to produce in addition to Col. E. M. Alfriend's The Diplomat.

M. W. Ahern, who has hosts of friends among the newspaper men of this city, is looking out for the interests of Mrs. Mary E. Lease who is lecturing in this vicinity.

Burr McHugh's comedy, College Days, will be produced in this city either in June or September.

I noticed that H. R. Brennan's Star Theatre company was at St. Johnsbury, Vt., this week and that among the pieces which he advertised to give were Little Lord Fauntleroy, The Silver King, Burr Oaks and O'Day, the Alderman. The owners of the rights to these pieces should look out for him.

Rosa France and Rachel Noah, her mother, entertained Isabelle Cox, Avery Strakosch and Lillian Markham at tea the other afternoon.

A "burlesque ladies' ball" was given in this city last week. The guests of honor were the female choristers from the Lyceum, Palace and Howard.

The funeral of Lillian Durell from her late home on West Newton Street last week was strictly private, and only the family and a few intimate friends were present. The services were conducted by Rev. James De Normandie, at whose church Miss Durell was the soprano at one time. The Aron Quartette sang. The burial was at Forest Hills. Never were so many flowers sent to a private funeral in Boston; the house was fairly filled with most exquisite floral tributes. After the funeral these were distributed between the Consumptives' Home, the Home for Aged Women, and the Massachusetts General and City Hospitals.

Henry Irving is to have a Harvard night during his farewell engagement at the Tremont. It will be on March 15, and the admission on that evening will be restricted to present members of the university. A committee is in charge of the arrangements.

Charles Dixon, of this city, was manager of the American Folly company, which stranded at Salem on Feb. 25.

Ward Perkins, Louis Penton, and Harry Edgerly, of the Cadets, entertained the class of 1886, English High School, at its dinner at Young's 3.

Charlotte Smith, who is so interested in having all Massachusetts actresses appear in dresses which extend from the neck clear to the floor or to within four inches of it, appeared at the State House last week before the Committee on Judiciary in behalf of the bill which she presented to prevent skirt-dancing in public. She said that not only is skirt dancing immoral, but it is ruining physically young girls who, after being on the stage for a short time, are so injured that they are unfit for dancing and are turned away from the theatres unable to earn an honest living. Mrs. Smith said that she did not object to girls of wealthy families kicking as high as they like. "They can do so if they wish," said she, "but something should be done to protect the poor girl. It is a crime for a poor girl to have a pretty face or figure. Girls over twenty-one may be allowed to take care of themselves, but those under that age should be protected." Mrs. Smith, therefore, needs no protection. She said that a member of the present State Senate told her of a "distressing" experience which he had recently had at one theatre, where his "sense of morality had received a shock." She would have brought him before the committee had she not heard that it would have broken up his family. The chairman asked her if she considered the serpentine dance immoral, and she said that she did not approve of it. Mrs. Smith had the hearing all to herself as no one appeared as remonstrant.

JAN B. BOSTON.

PITTSBURGH.

The Supreme Court and other attractions in the Theatre and Playhouse.

(Special to The Mirror.)

PITTSBURGH, March 5.

Charles Coghlan was to have produced his new play Disengaged to-night at the Duquesne. Owing to inability to hold a proper dress rehearsal the performance was postponed until to-morrow evening. The theatre is closed to-night in consequence of this.

Mr. and Mrs. Kendal began a week's engagement at the Alvin to-night before a large audience. The Second Mrs. Tangueray was the bill. Still Waters Run Deep, A Scrap of Paper and The Ironmaster are underlined.

The advance sale is very large. E. S. Willard follows.

The District Fair opened at the Bijou to the capacity of the house, and was well received. Next week, *The Ensign*.

At the Grand a large audience was in attendance to welcome the return of the Police Patrol, with its exciting and realistic incidents. The company is a strong one. Primrose and West's Monte Carlo next week.

The Fast Mail was given at Harris' to good business.

The French Folly company opened at the Academy of Music. The New York Vaudeville Stars follow.

Manager Wilt has closed a contract for nine weeks with the Ideal Opera company, commencing July 16, at his new theatre in the East End. The first floor is already completed, and the stage is one of the largest and best-equipped in the city.

Sam Collins, Vina Henshaw and the Wood Sisters have joined the French Folly company. E. J. DONNELLY.

CINCINNATI.

The Tavery Company Reorganized—Duff's People in Operetta—Grand Success Reported All Round.

(Special to The Mirror.)

CINCINNATI, March 5.

The present week's attraction at the Walnut is the Duff Opera company in a double bill nightly, the programme embracing Offenbach's *Marriage by Lanterns and Philemon and Baucis*. The company includes Richie Ling, H. T. Ravenscroft, Lenore Snyder, Sybil Wyndham, Drew Donaldson and an ex-Cincinnati, William Laughlin. Next week, Clara Morris.

Manager Rainforth, after considerable effort and diplomacy, reorganized the Tavery Opera company, and strengthened it with Marie Chalka, who replaces Steger. The company is the week's attraction at the Grand, presenting *Pagliacci* and *Cavalleria Rusticana* this evening, to-morrow and Wednesday, *Trovatore*, Thursday, and *Pagliacci* and *Carmen* Friday. The advance sale taken in connection with to-night's attendance promises a successful week.

Frohman's Comedians in Mr. Wilkinson's Widows next week.

The Vendetta at Havlin's yesterday attracted a large attendance at each performance, and W. F. Ogden, Fanny Angley, Katherine Roland and Arthur Earl in the important roles were well received.

Mrs. General Tom Thumb (Countess Magri), Baron Magri and some very clever specialty artists are entertaining at the Pike this week with good results pecuniarily.

A Nutter Match with Annie Buckley in the role of Cinderella Heck's yesterday at both performances. W. E. Wilson as Uncle Bob and Josephine Laurens as Elizabeth Ann Sharp were notably good. Next week, N. S. Wood.

The attraction at Robinson's this week, T. B. Alexander in *True to the Last*, is above the average. On Friday and Saturday evening the star will present *The Son of Monte Cristo*. The Pulse of New York, next week.

Rogers Brothers' Specialty company, judging from yesterday's attendance, is ensured a successful week at People's. Swift and Chase, Annie Hart and the Natus came in for deserved applause.

Albin's Specialty company, including the Gloss Brothers, McAvoy, the McCoy Sisters and Thurn and Carlton, is entertaining this week at the Fountain.

Manager C. F. McLean, whose enterprise for several years has had much to do with the Zoo's success, resigned last week, and will in all likelihood embark in the amusement business on his own account.

Tom Nelson, at present assistant treasurer of Heck's, will officiate in a similar capacity next season with Charles Harkinson's spectacular production, *Americus*.

The sudden closing of the Tavery Opera company at the Grand Wednesday evening was the result of senseless action on the part of the leading members of the chorus whose salaries were two weeks in arrears. The Grand had advanced the company some \$600 to defray traveling expenses from Louisville, and Manager Rainforth stated to the chorus that he would be personally responsible for their salaries during the Cincinnati engagement, and guaranteed the company another week's engagement, but all without avail; and he was in consequence obliged to discontinue with the evening's performance and close the Grand for the rest of the week.

Manager Hubert Heck was in Lancaster Friday attending the funeral of Thomas H. Mithoff, his father-in-law, and one of Lancaster's most prominent citizens.

JAMES M. DONOGHUE.

ST. LOUIS.

Bella Fox Greeted Warmly at Her Home—Admirable Article May Leave The Allegiance—News and Gossip.

(Special to The Mirror.)

ST. LOUIS, March 5.

De Wolf Hopper opened at the Grand Opera House last night in *Janjandrum*. Bella Fox, our St. Louis girl, supports him, and many other favorites are in the cast. The opera is generously staged. The attendance last night was large and the two principals were greeted in the most hearty manner.

The famous Liliputians opened their engagement at the Olympic Theatre last night before a big audience. The new piece, *A Trip to Mars*, was given its first performance here. The ballets were particularly taking. All the little ones did themselves credit.

Robert E. Graham opened last night at the Hagan in *After the Ball*. The comedy is very amusing. The audience last night was large.

Spider and Fly plays an engagement at Pope's this week. It opened to two good audiences yesterday. The company is different from the one that played here several weeks ago, with the exception of Hilda

Thomas and the La Porte Sisters who have been transferred to this company.

Agnes Wallace-Villa in *The World Against Her* opened at Havlin's yesterday afternoon for the week.

Gus Hill's *World of Novelties*, one of the best organizations of its kind, opened a week's engagement at the Standard yesterday afternoon.

John Havlin was in town for a couple of days. He left for Cincinnati last night, accompanied by Ollie Hagan.

Dorothy Norton sang the prima donna part in *The Algerian* Saturday afternoon and evening. It is reported that she will take Adele Kitchie's place permanently.

The Knights of St. Patrick attended the performance of Clara Morris last Sunday night in a body. The play was *Article 47*. Miss Morris is the only woman member of the Knights, and the members gave her a large floral offering representing "the ladder of fame." Miss Morris responded in a neat little speech.

Mr. Scarboro, of the Algerian company, is one of the owners of the famous painting, "Nana," that was on exhibition here several weeks.

Miss Holbrook, of the Hallen and Hart company, was sent home to Chicago from Cincinnati, a couple of weeks ago, on account of illness. She will rejoin the company in a few days.

Al Wilson, who did some clever German specialty work in the Hallen and Hart company last week, next season will star in *Struck Oil*, under the management of Augustus Pitou.

Fanny Bloodgood, of the Hallen and Hart company, did some very smooth and taking soubrette work last week. She has several offers in view for next season.

It is rumored that Lapere and Robyn, who are the author and composer of *Jacinta*, which was given a two weeks' run at the Grand last season, are writing another opera that will be put on here in the Spring. *Jacinta* will probably be given next season by The Bostonians.

Sydney P. Harris, a local composer of merit, has written a song for James Aldrich Libbey—name not decided on as yet—which Mr. Libbey will introduce. His songs made great hits here last week.

Treasurer Gorab, of Pope's, will take a benefit on Monday night, March 26, and John G. Sheehy and Dick Lightner of Havlin's, will take one on March 12.

W. C. HOWLAND.

TURNED THEM AWAY.

(Special to The Mirror.)

ELMHURST, N. Y., March 5.—The Robinson Opera company turned hundreds away to-night. The performance was a great success.

W. C. SMITH.

STEELE MACKAYE'S OBSEQUES.

Steele Mackaye's funeral occurred in Chicago last Tuesday in the Scenitorium. The scenery was draped. The coffin was placed in front of the frame and two wreaths were laid upon it—one from Henry Irving, the other from American professional friends.

Three hundred seats in the centre of the house were reserved for actors, managers, and theatrical employes. The public filled the rest of the house.

Professor David Swing spoke as follows: "We have met here to-day, dear friends, to read the word of God and to make the prayers of religion over the body of one whom I shall call an over-soul."

"Many are the hearts that are broken in the working out of great tasks. To work out great ends in science, or art, or literature requires sensibility and will power—the sensibility to perceive the beautiful and the will to execute—and between these heavy millstones the body is often shattered. Genius is ever unwilling to walk, it must fly."

This man went without sleep and without food that he might make a sunrise and a sunset; that he might picture for us and for our children the sea in calm and in storm. He saw nature in a vision so sublime that he gave his life to an art that should be a just reflection.

"And now the grave has come between the artist and his task. Death has stayed the master's hand and has closed his eyes only that they may open upon a fairer vision. While he was painting for us a sunrise and an ocean he was taken from earth to look upon a sunrise more beautiful, to rest in the calm of an evening whose rays shed their glow over the seas of eternal life."

Professor Swing read passages from the Scriptures, and led the assemblage in repeating the Lord's Prayer.

Roland Reed delivered an eloquent address, eulogizing Mr. Mackaye's work as a playwright and an actor.

Elwyn A. Barron spoke of the dead writer from a literary standpoint. "What ever faults he had," said Mr. Barron, "his mind and soul were ever faithful to the ideals of art."

There was singing by the choir, and then the friends present looked upon the face of the dead for the last time.

On Friday morning services were also held over the remains in All Souls' Unitarian Church of this city. Besides the immediate relatives there were present only a few friends.

The Rev. Theodore Williams conducted the services, assisted by the Rev. Dr. William L. Alger, of Boston, who delivered a masterly and tender eulogy of the dead.

The remains were taken to the receiving vault at Woodlawn, where they were placed temporarily.

IN THE NAME OF THE CZAR.

E. W. Connelly, manager of the new Russian melodrama, *In the Name of the Czar*, has opened a New York office with Melien and Jones, at 40 West Thirtieth Street. His address is Harris' Theatre, Pittsburgh, of which house he is manager. Among the

people already engaged are William Blaudell, Arnold Reeves, W. P. Kitts, Mamie Egbert, and Clara Lavine. The company will be carefully selected throughout and will carry a car-load of scenery and fine lithographic printing. In fact, it is promised that the piece will be equipped in first-class style.

MISS CRAIGEN EXPLAINS.

In the Topeka correspondence of *The Mirror* two weeks ago Messrs. Baum and Young were referred to as the "backers" of the Craigen-Paulding company and it was stated that they had given notice that they would leave on Feb. 23. Miss Craigen writes to *The Mirror* concerning this.

"The statement was undoubtedly made by Mr. Young to your correspondent," says Miss Craigen. "It seems that he was determined to close me up when he discerned that I had begun to suspect him of telling me falsehoods about my business affairs, and as soon as I began to investigate matters he did everything he could to hurt me."

"I gave the man the benefit of every doubt, because I had esteemed him personally. I even gave him a letter the day he left me so unceremoniously, thanking him for his work and placing all troubles on the ground of ill-health. But as soon as he had gone one thing after another cropped up and I have been forced to see most unwillingly that he has systematically deceived me all through the season, and the only wonder now is that I was able to stay out a day after my original six weeks."

"During my recent Texas visit when he was apparently advising and arranging for his work with me next season, he was negotiating with members of my company to go with him in *The Rajah*."

"Fortunately Mr. Given was in Des Moines at the time Mr. Young left, and the latter could not have done me a greater service than in leaving me as he did."

"I exonerate Mr. Baum entirely. I believe he was entirely ignorant of Mr. Young's true conduct."

"I am now, as I have been always, the sole backer and proprietor of the Craigen-Paulding company. Both Mr. Young and Mr. Baum worked for me on salaries."

ACTRESSES DEFEND THE STAGE.

Julia Marlowe read a paper on the theatrical profession before the High School at Kansas City last week. She delighted her audience so that it rushed upon the stage and attempted to shake her by the hand.

A day or two afterward, B. B. Usher, Bishop of that diocese of the Episcopal Church, was heard from. He wrote a letter to the *Kansas City Journal*. It was to the effect that, although he esteemed Miss Marlowe personally, the reception in her honor gave a stamp of approval to the theatrical profession in this country, which is, he intimates, for the most part vicious and vitiating.

Fanny Davenport and Laura Burt were next in order.

Miss Davenport writes to the *Journal*: "I deem Mr. Usher's words cruel, unchristianlike and uncalled for. I had hoped these attacks on the theatrical profession from the pulpit had ceased, and that with greater knowledge and learning our ministers had become what it behooves a minister to be—noble, broad-minded, not condemning or dragging in the dirt that of which they know nothing. Let Mr. Usher weed his own garden first. If what I have read from time to time be true, it needs it."

Miss Burt writes to the *Kansas City Times*: "It is not Miss Marlowe but the fact that she is an actress Mr. Usher objects to. How absurd! I maintain there is as much morality amongst men and women of the stage as there is amongst the masses at large. But the public is not interested in the masses."

A NEW MELODRAMA.

Elmer Grandin, the well-known character actor, has written a vivid melodrama, entitled *Slaves of Gold*, which he has placed in the hands of two well-known managers. They have been successful in procuring the best dates for its production next season. The play is said to be devoid of buncombe, which is a relief in itself. Mr. Grandin calls it a "human story, naturally told." There is ample scope for beautiful and striking scenic effects, and several of the "situations" are startling enough to be called sensational. Mr. Grandin will be featured in conjunction with his wife, Eva Mountford, who has made a splendid reputation as a star in strong emotional roles.

IN BOSTON ON SUNDAY.

The following professionals were eating dinner at the same time in Boston last Sunday at Clark's Hotel: Tim Murphy, Otis Harlan, Matt Snyder, James B. Radcliffe, William West, Max Hirsch, Harry Wright, John Ward, Harry Vokes, Joe Coyne, A. J. Spencer, Will Bray, R. J. Jose, Ed Hefferman, Joe Williamson, James McCullough, Andrew Mack, John Hogarty, Pete Bailey, Ted Marks, Mark Price, Will Lykens, Fred Zweifel, John T. Crane, Joseph Miron, J. F. Rosenthal, William Barry, Frank Buckley, Frank McKee, Paul Ponson and Newton Chisnell.

Charles De Berard Shepard died last Friday afternoon in his apartments at the Hotel Victoria. He had been ill for some time with Bright's disease and congestion of the brain. In his youth Mr. Shepard was an actor, playing successfully in stock companies in New Orleans and other cities. He left the stage years ago, and accumulated a fortune. He was fifty-three years of age. Mr. Shepard was popular among the profession. His amiability and good fellowship were proverbial. He leaves a widow and a son.

J. H. Haverly informs *The Mirror* that he has withdrawn from the management of the People's Theatre, Chicago.

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LETTERS TO THE EDITOR.

A DENIAL FROM MISS GILBERT.

NEW YORK, March 5, 1922.

To the Editor of the *Dramatic Mirror*:
Sir.—A paragraph in last week's *Mirror*, concerning a suit for breach of contract which I have brought against Manager Charles Frohman, contains a statement by Mr. Frohman which does me great injustice, and I must ask you to do me to contradict it.

Mr. Frohman says, in his statement referred to, that he engaged me to play a certain part on approval; that I did not give satisfaction, and therefore he discharged me. The fact is, I was not engaged on any conditions whatever. Moreover, I could not have failed to give satisfaction, for I never had a rehearsal nor a performance.

Truly yours, KATHIE GILBERT.

THE CASES ARE NOT PARALLEL.

WASHINGTON, D. C., Feb. 28, 1922.

To the Editor of the *Dramatic Mirror*:
Sir.—The writer of a paragraph in this week's *Mirror* headed "Mr. Terris' Enigmatical Content" may be gratified by a solution of what he styles a "riddle."

Were Mr. Terris not enough of an actor to be content with the position of first violin in a great orchestra—should he prefer to be conductor of an inferior ensemble—a memory of the disaster at the hands of George Barrett and of Mr. Eastlake would assuredly deter him.

Misinterpreting the loud enthusiasm which greeted his efforts, George Barrett left his brother's company in which he figured largely as part of a charming whole and returned to "the States" only to meet with swift retribution for his over-confidence, ingratitude and want of artistic feeling. The same fate was Miss Eastlake's. Wilson Barrett, however, revisits this country with unvarying success. So would "it be with Caesar."

Should Mr. Terris or Miss Terry be anything but content with their surroundings and opportunities, this indeed would be enigmatical. Very truly yours, COLLEEN STURTEVANT.

MR. HOPPER STICKS TO HIS LAST.

MINNEAPOLIS, Minn., March 2, 1922.

To the Editor of the *Dramatic Mirror*:
Sir.—Will you kindly give space in your columns to a denial of the article quoted by *The Mirror* from an interview with Mrs. Hopper regarding our plans for the future?

While the interview did take place, it was greatly exaggerated, fully nine tenths of it being supplied from the imagination of the writer, particularly so when he stated that De Wolf Hopper will in the future present comedies of the Roberts-man type, with musical features. This is absolutely untrue, as there will be no change in our policy, and, in fact, for the coming season we are to present an operetta (*Dr. Syntax*) by Messrs. Woolson Morse and Cheever Woodson, which will be the third work of these gentlemen presented by us consecutively.

In conclusion, I desire to state that Mr. Hopper is content to let well enough alone, continuing in the same happy and prosperous way that has marked his career since becoming a star, and leaving to others the glory, accompanied by the financial sorrow that always attends the efforts of those not satisfied to continue in the field for which they are best suited.

Respectfully, R. D. STEVENS,

Manager De Wolf Hopper company.

ENDING A PLAY.

WINDSOR, N. Y., March 2, 1922.

To the Editor of the *Dramatic Mirror*:
Sir.—It is very easy, indeed, to involve the character of a play in a tangle of misunderstandings, cross purposes, and a general condition of "muddle." But to untie the knot with a few deft touches requires art of the highest sort.

In ending a play, the principal difficulty is to avoid an anti-climax. If the knot is untied too soon, the interest is lost, and, once lost, it can never be regained.

One of the best ways to hold this interest is to introduce some fresh complications which apparently leave everything in a worse condition than ever.

See how cleverly this is done in *A Scrap of Paper*. After keeping the interest on the stretch until it would seem that no further complications could possibly arise, we find the much desired "scrap" turning up at the last moment in the hands of the jealous Baron, and threatening to upset the whole edifice.

In comedy the ending is a comparatively simple matter, because new incidents may be introduced so long as the writer's ingenuity holds out; and if these incidents belong to the play, if they are connected with the story, they may be properly multiplied to heighten the effect of the close by keeping one's attention on the *quintessence* until the moment that the denouement is reached.

In a serious play, however, this course is a risky one to follow. Where the stronger passions are awakened a feeling of irritation is produced if any extraneous incidents are introduced as the finale approaches.

We enjoy Mercutio's just in the first act, but we would wish him at the devil were he introduced in the last act.

In every strong play as the end is foreshadowed the movement should become terse, sharp, rapid, and all minor events should be ignored. There must be no halting, no hesitation, no turning aside for any trivial cause whatever.

The story should explain itself with a few words, and if it can be done with no words at all, so much the better. The writer is likely to waste words in setting the future of the minor characters. Let them alone. Nobody cares a continental whether my lady's maid marries my lord's valet. Let the lesser lights drift out of the action and devote the closing lines to a settlement of the affairs of the principal characters.

Let the tale be short. In *Scrap of Paper* the author won our eternal gratitude by an original and highly effective ending to the last act in which the curtain falls upon a vacant stage.

I would recommend a story of Mr. Horne with a twist to the young writer, and his story away and a finished. CHARLES THURBERG.

WINDSOR,

30 East Thirty-second Street.

"YOU CAN'T PLAY IN OUR YARD ANY MORE."
Song by Fuchs.
"HE BROKE HER HEART."
Song by Maxwell.
Both new and very taking songs. Are now being sung with tremendous success by Mr. Arthur Elrie (Comedian), of the Vendettia Company.
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SANDOW COUNTERFEITED.

A Fraud, Denounced by the Genuine Strong Man, Impudently Personating Him—The Law Will be Invoked.

Sandow, the king of strong men, and his manager, F. Ziegfeld, Jr., called at the Mirror office yesterday afternoon to expose an impudent impostor who is using Sandow's name and is palming himself off in the West as the genuine Sandow.

It will be remembered that THE MIRROR recently directed attention to a man calling himself Sandow who was appearing at a Louisville Theatre and pretending to be the genuine Sandow. It is the same fraud that the popular hercules is now after, and whose pretensions form the subject of an interesting story that THE MIRROR will let Sandow tell in his own words:

"About four years ago," said he to a Mirror representative, "I went to England from Italy. There was then a strong man—a genuine one—appearing at the London Aquarium called Sampson. I issued a challenge to him to compete in feats of strength, and I beat him in all of them. Then I took a London engagement and Sampson went on a tour of the provinces with a show of his own."

"In Birmingham he found a man named Montgomery—an Englishman, as the name indicates—and to deceive people into the belief that I was with him, christened him Sandow and got up a 'fake' competition for an alleged competition with another strong man known as Cyclops. This performance came off on April 7, 1899, at the Royal Theatre, Chester, and Montgomery, alias Sandow, received the sum of £5 for his part in the scheme."

"I was then appearing at the Alhambra in London, and getting word of what was going on I issued out a warrant against Montgomery for defrauding the public and appropriating my name. He disappeared, however, and avoided arrest. The bogus competition was given in several towns distant from London."

"After a while Sampson dismissed Cyclops, and a man named King took the management of him and of Montgomery. He told Montgomery that my name was well-known in America, that he could assume it without danger of detection, make himself up to look like me and no one would be the wiser. Following this suggestion Montgomery came to New York. Hearing of this I wrote to the Sun, the Herald and other daily newspapers of this city branding him as an impostor, having no right to my name. It was then that the fellow added the letter 'e' to my name, thinking to escape legal consequences. He sometimes calls himself Irving Sandow."

"For a time nothing was heard of Montgomery. Then, three years ago he turned up—again assuming my name at the Madison Street Opera House in Chicago, afterward playing an engagement at a place called the Lyceum. When Mr. Ziegfeld brought me out at the Trocadero in that city last Summer there were men who wanted to bet him that I had already been seen at the Madison Street Opera House."

"I have not yet been able to make an example of Montgomery, but I think the opportunity is at hand. He is getting bolder, and proposes to venture into large cities. Mr. Ziegfeld got a telegram from the manager of the Vienna Frier at the Midwinter Fair at San Francisco Saturday asking why I was to appear in that city before April 16, the date on which I am to begin an engagement with him. A telegraphic inquiry elicited the fact that the bogus Sandow, the Englishman Montgomery, is billed to open in San Francisco next Monday night. My representative will be in San Francisco to take legal steps to prevent the fraud. He persisted in spite of that. Then he was arrested for contempt of court. He has just been released from prison after spending six months there."

"Immediately after my arrival in this country I began to receive unpleasant reminders of the fraudulent Sandow's existence in the form of bills, dunning letters and threats of lawsuits. It appears that he does not settle his bills in all cases."

"Montgomery wrote to me some time ago. I did not answer his letter. He said in it that he only appeared in small places, which I would never visit; that of course he could not do my feats, etc. It was a sort of apology for stealing my name and deceiving the public."

"I have nothing to say about other men doing feats of strength. I am willing there should be a thousand strong men before the public. But I intend to protect my name. I was christened Eugene Sandow—it is not a name assumed for professional purposes—and I mean to stop this Montgomery from appropriating it. There was another impostor who called himself Sandow in England for a short time. His own name was Bloomfield. I secured an injunction prohibiting him from continuing imposture. It has gone far enough."

Sandow's modesty prevents him from characterizing the public performances of the bogus Sandow, but as a matter of fact they are of the "fake" or trick order. Nevertheless, the fellow talks boldly in newspapers of having defeated all the strong men of the earth in herculean contests. Regarding this the genuine Sandow will only say: "I offer \$10,000 to any man who will successfully compete with me, and I will require no wager from him to do it. Moreover, I will also put up the gold champion belt won by me before the Athletic Association of London."

Many of the facts regarding Montgomery Sandow have been obtained from A. Dewell, who is now with him. Dewell was a member of Sampson's troupe when the counterfeit was first put into operation.

THE MIRROR saw several photographs of Montgomery. In them he is seen imitating some of Sandow's characteristic poses, and imitating them badly. Sandow's hair curls naturally; Montgomery has had to resort to

curling irons, and he has also acquired the twist of the moustache that Sandow affects. In all essential respects, however, the impostor is unlike Sandow. He is beefy and flabby, and his muscular development is comparatively nil.

It is to be hoped that the law, aided by the press, will give this man a warm reception in Frisco.

THE ACTORS' RELIEF FUND.

A. Traveling Co. (5th contribution)	18 25
Rachel Noah	1 00
A. L. Fisher, Sioux City, Ia.	2 00
Tony Pastor's Co.	
Billy Carter	1 00
Harry R. Vokes	1 00
John Ward	1 00
Lawrence and Harrington	1 00
John J. and Little Black	1 00
Naud Harris	1 00
Frank La Rosa	1 00
Rose—The Julian—Martin	2 00
Ford and Lewis	2 00
Russell Brothers	4 00
H. T. Ramsey, Springfield, O.	2 00
Total	32 05
Previously acknowledged	2,367 71
Grand Total	\$2,399 76

Faithful to the cause are the members of "A Traveling Company," who sent their fifth contribution, amounting to \$18.25. Similarly loyal are the performers at Tony Pastor's Theatre. Week in and week out they have donated liberally to the Fund. This week their gift was \$4.00.

Other donors were: Rachel Noah, \$1; A. L. Fisher, of Sioux City, Ia., \$2; and H. T. Ramsey, of Springfield, O., \$2. So cents.

The total of the subscriptions received to date, as will be seen in our summary, is \$7,334.76—the largest theatrical subscription recorded in this country. It is a showing of which every professional man is proud.

The benefit in behalf of the Actors' Relief Fund, that is to be given at the Grand Opera House next Sunday night, will, no doubt, result in the addition of a substantial sum to the Fund. Mr. Howard Gould has generously donated the use of the theatre, and all the employees of the house have volunteered their services without charge.

Even the members of the orchestra will make an exception on this occasion, and play for the benefit gratuitously. Moreover, the orchestra will be augmented by ten pieces, so that the musical portion of the entertainment will be well cared for.

At a special meeting on Wednesday afternoon the following committee was selected to take charge of the benefit: A. H. Palmer, Edwin Knowles, Tony Pastor, Samuel Singleton, D. L. Thompson, Harrison Grey Fiske, and Albert Elmer Berg. Frank G. Cotter was appointed business manager.

Among the artists who have generously consented to appear at the benefit are Mme. Jananschek, H. C. Barnabee, Eugene Cowles, William Terris, Isabelle L'enghart, Maggie Cline, Marshall P. Wilder, Louise Beaudet, Frank Mordant, Guy Standing, the Minnie Singer Glee Club, the Pickaninny Band from In Old Kentucky, and others of equal note.

Tickets are now on sale at the office of THE DRAMATIC MIRROR and at the box-office of the Grand Opera House. Good seats may be had for fifty cents, and the best orchestra seats are only one dollar.

Considering the unusual attractiveness of the programme, the tickets are likely to be easily disposed of.

The Professional Woman's League has undertaken to dispose of a thousand admission tickets. An admission ticket entitles the purchaser to a seat in the balcony, or it can be exchanged for a reserved seat in the lower part of the house on payment of twenty-five cents or fifty cents according to location.

The Committee of the Actors' Relief Fund met as usual at the Actors' Fund Rooms yesterday and on Thursday afternoon. Louis Aldrich presided at both meetings. Other members of the committee present at either one meeting or the other were: Tony Pastor, Edwin Knowles, Frank Burbeck, Joseph Adelstein, Archie Cooper, Harley Merry, Joseph Wilkes, William Courtleigh, J. J. Spies, Adolph Bernard, and I. A. Washburn.

The Committee disposed of a large number of worthy cases at both meetings. Some of the applicants who have been assisted at former meetings have been successful in obtaining two weeks' work from Frank Sanger at his Midway Pleasure Fair at the Madison Square Garden. This proved a fortunate circumstance as deserving applicants are so numerous that the Relief Fund is being rapidly exhausted.

It is hoped, however, that the receipts of the Grand Opera House benefit next Sunday will be sufficient to enable the Committee to carry out the original plan—namely, to relieve the distress of actors and actresses who have acted on the American stage since July 1, 1893.

All members of the profession who can afford to buy tickets should attend this benefit. They will not only be royally entertained, but they will contribute toward the immediate relief of fellow players who have been unable to obtain permanent employment this season.

The usual distribution of meal tickets, fuel, clothing, and money to pay room rent and other incidental expenses took place at the last two meetings. In nearly every instance the actor or actress thus relieved expressed profound gratitude to the committee, and hoped that some day they might have the opportunity of doing something in return for other members of the profession who might need temporary relief.

COMEDIAN GARDNER IMPROVING.

Charles A. Gardner, the German comedian, writes to Punch Wheeler, his advance agent: "I was improving rapidly until your expense account arrived. I then had another relapse and three fits. The doctor forbade me to look at all the figures, saying I am so nearly well I will soon have to look at his bill also."

Adelina Patti is spending a few days in town. She insists that this is her last American tour.

REFLECTIONS.

Marie Tempest denies she is to become an American.

Fred Hallen says his wife, Nollie Fuller, may not again be seen on the stage. She is not well, and for a month has been resting in New York.

The will of the late Henry Warren, the veteran theatrical man, has been admitted to probate. He left an estate valued at \$100,000.

Lea Van Dyck has signed to appear in The Sinking Ring.

Across the Trail disbanded at Cumberland, Md., last week.

It is said that Burr McIntosh wishes to star.

Miss Morin, who acted Pierrot, Jr., in L'Enfant Prodiges, sailed for Paris on Saturday. She may return to this country next Fall.

It is reported that May Duryea, of the Princess Theatre company, has fallen heir to 4,000,000 francs.

The union stage hands employed at the Ninth Street Opera House in Kansas City have been discharged. All the theatres in that city now employ non-union men only.

L. W. Seavey, who painted the scenery for The Queen of Hearts, has gone to Boston to be present at the first performance of that piece by the Macola-Mason company on Thursday night.

Mabel Amber played Frou-Frou in last week's performance of that play at the Denver Lyceum and Harry Corson Clarke made a hit as the Baron.

For the Harrigan engagement at the Columbia Theatre, Boston, the prices of the best seats have been reduced to one dollar.

L. N. Scott, manager of the Metropolitan Theatre, St. Paul, was in New York last week. He has returned to his home.

Henry W. Dodd entertained the Savage Club of New York on Tuesday evening with a musical and humorous recitation. For one hour and a-half he kept his audience thoroughly amused and was rewarded with continuous laughter and applause.

A variety theatre in Houston, Tex., the performers and frequenters of which were negroes, was burned recently, and two lives were lost in the fire.

Manager John Mahoney, of the new Lyceum Theatre, Memphis, Tenn., has engaged Prof. Herman Arnold to furnish an orchestra for five years.

Manager Drake, of the Rockland, Mass., Opera House, has sued John L. Sullivan to recover \$1,000 for failure to appear at that theatre on the night of Feb. 20.

Last Thursday afternoon, at the residence of the bride's mother, 69 West Eighty-eighth Street, Charles H. Hoyt and Caroline Scales (Caroline Miskel) were married by Justice Barrett of the Supreme Court. A supper followed the ceremony, and in the evening the couple left for St. Augustine, Fla.

Fanny Davenport's master machinist is Claude L. Hagen. He is the inventor of many of the magnificent effects in Cleopatra.

John Dougherty, who recently robbed the Greenwich, Conn., residence of George W. Lederer, has been sentenced to two years imprisonment.

The American Folly company stranded in Salem, Mass., last week. Charles Dixon, of Boston, the manager, is said to have deserted the company.

William Morris will be the leading figure in the stock company of the new People's Theatre at Minneapolis. The company will include Leonora D. Bradley, Estelle Dale, Edith Balknap, Alice Crater, Mrs. Hudson Liston, Bonnie McCullough, Hudson Liston, Max Freeman, Frank Jamison, Hershel Mayall, Erick Olson, Frank Offerman, John I. Collins, Edwin Curtis, Max Reno and James Harrison.

A correspondent sends to THE MIRROR a bill of Starr's Big Comedy company, playing in Kansas in a repertoire including Forgiveness, The Plunger, The Inside Trick, Hunted Down, Nip and Tuck, The Light on the Point, The Rockeye, and The Liberty Bell, several of which are recognized as copyrighted plays, at cheap prices, under the management of O. T. and C. F. Crawford, who have a circuit of theatres in Topeka, Atchison, Wichita, and other Kansas cities. The question arises whether these parties have secured the rights to the copyrighted plays used by them.

Warren Cowles, the passenger agent, writes from St. Joseph, Mo., that he has been appointed manager of the Toole Theatre, in that city. He says he is in a position to assist attractions desiring to use the Rock Island Railroad. Mr. Cowles will be in New York this Summer.

Harry Lindley's new Irish play, He's the Man for Galway, was produced at the Grand Opera House, Hamilton, Ont., on Feb. 28, and the press of that city speaks well of it. A typhoid epidemic is attached by moonlighters. He shoots one of his assistants and is killed by the brother of the man slain. This avenging brother is the hero of the play. He loves an Irish lass who, after his crime, accepts the attentions of a captain of the constabulary on condition that the captain will assist her lover to escape to America. The captain and the girl are married after the lover's escape. They, too, go to America, where the death of the husband unites the lovers.

Sadie Martinot, in a letter to the New York Times answering a statement to the effect that her mother was a washerwoman, and that her right name is Sadie Martin, says: "While these statements would reflect no discredit upon me if they were true, they are annoying because they are absolutely without the slightest foundation in fact. My father is William Alexander Martinot, and my paternal grandfather was for many years a silk importer in this city, where I was born. My right name is Sarah Martinot."



James B. Mackie, known everywhere as "Grimsey, Mr. Boy," has been very fortunate in his ventures as a star and manager during this, his fourth year with Grimes' Cellar Door, with which he has made name and fortune. In all that time Mr. Mackie has not missed a salary day, he has always had his printing delivered C. O. D., and it is said that he has cleared over \$10,000 since he left The Bunch of Keys, in which he played Grimsey for four years. Mr. Mackie's new play, The Side Show, is by George C. Jenks, a newspaper man of Pittsburg. It is said to be full of trick devices, of mechanical work, and to have many novelties in what is called "farce-circus" sensation. Mr. Mackie having been with John H. Murray and with the Barnum and Bailey Circus, knows all the *modus operandi* of the side-show trickery of past days, and will utilize this knowledge amusingly in his new piece. While playing at Bridgeport, last week, Mr. Mackie bought Mr. Bailey's private car and the callopie that was used last season with the Forepanth show. Among the company that Mr. Mackie has engaged for next season are Louise Sanford, Burt J. Kendrick, H. E. Mosler, head carpenter, Mlle. De Granville, "the iron-jawed woman," Topack and Steele, comedians, and it is probable that Flora Moore will join his forces. A picture of Mr. Mackie appears at the head of this article.

"Biff" Hall writes on one of his favorite topics: "More soubrette names. Harry A. Smith, of the Reed company, offers Rita Doper; Steve King sends in some lilies from the old Wang chorus in Dottie Elkas, Evelyn Days, Les Virtue and Alice Rantenberg. Ed Giroux mails one Dottie Chrysanthemum all the way from Frisco, and two new ones of my own discovery are Concoctina Chitten and Gypsy Valentine. I have called Frank Loeve's attention to the latter for the Roman Rye."

On Wednesday evening at Koster and Halls Rudolph Aronson levied an attachment on the possessions of Armand Arv, the French singer. She was engaged by him to appear on the Casino roof last Summer. She did not come to this country then, and Aronson's attachment last week was to recover money he had advanced her. Mr. Aronson said the matter would be amicably settled.

Irene Hernandez, who is playing the soubrette part Moyra Sullivan, in The Paymaster, received recently in Buffalo great applause for her rendering of Mr. Josselyn's new song, "Don't Leave the Old Man There." The song bids fair to become popular, and Miss Hernandez is joined nightly by the boys in the gallery, who enjoy picking up the chorus.

A proposed plan to remodel the Grand Opera House at Los Angeles, Cal., has been abandoned.

Bessie Bellwood, the English concert hall singer, was arrested on a charge of assault preferred by Lizzie Cook, who had been her maid. The complainant said Miss Bellwood struck her, once with her fist, nine times with her slipper and once with a satchel. The defendant said she simply pushed her maid because the latter was too slow in her attendance. Miss Bellwood was held, Andrew Hochmann finding bail.

Dorothy Daffron opens an engagement in 1904 at the Garden Theatre to night, and is expected to make a run. She will produce her new specialty, The Dame Elise.

BORN.

CROLIUS.—A daughter to Mr. and Mrs. Charles R. Crolus (Adie St. Alva), on Feb. 26.

BULLAN.—A son to Mr. and Mrs. Joseph Holland.

MARRIED.

CHEWEN-CARR.—John Chewen and Sallie Carr, in Buffalo, on Feb. 2.

HARTZ-HART.—A. F. Hartz, of Cleveland, O., and Rose A. Hart, of Providence, R. I., in the latter city.

HOYT-SCALES.—Charles H. Hoyt and Caroline Scales (Caroline Miskel), in New York, on March 1.

MACE-TURNER.—John Mack and Carrie Turner, in Albany, on Feb. 22.

PRICE-BIRCH.—E. B. Price and Mrs. Sallie Birch, in New York, by the Rev. W. C. Walling, on Feb. 29.

DIED.

ALLISON.—James S. Allison, in Baltimore, on Feb. 25, of dropsy.

CORNELL.—John Henry Cornell, at his home in New York City, on March 1, aged 66.

DELANO.—I. Warren Delano, in San Francisco, Cal., on Feb. 28.

PATEY.—Miss Janet Patey, in Sheffield, England, on Feb. 28.

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Satin Slippers, \$2.50; Seaside, \$1.25, \$1.75, \$2.50 and \$5; Goggles, \$2.75, etc.

FOURTH, SEVENTH and Puddings, we import and make ourselves. Cotton tights, *Black, Blue, and Green*, *Flannel, Satin, Velvet, etc.*

Full-fashioned, \$1.75; worsted, \$2.50; silk, \$3.50 and the best silk, \$5.50; we carry 25 shades in every quality and size, in stock or make them to order in four days. Padded Skirts (Synthetic) \$5.

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Wigs, Beards, Goggles, Slippers, etc.

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SEASON OF 1894-95.

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Season 1894-95.

Augustus Cook

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THE ENTERTAINERS

Entertainers are invited to send news items concerning their acts and their engagements.

The De Louie Roscians entertained the Confederate Veteran Camp at their hall, Fifth Street and Fifth Avenue, on Saturday night. Ella De Louie and Mr. d'Arthur appeared in a new one act comedy. The Latest Fad. Lucille Nelson recited, Ida Wetherington sang, and Aurelia Franville whistled.

Lizzie Gleason, the reader, is engaged to be married.

J. B. DeMotte has ended his New England tour under the direction of the Redpath Bureau.

A serenade by Ella M. Chamberlain, the whistling vocalist, is about to be published.

Dr. Talmage's lecturing tour around the world will begin in Australia this Summer. The Redpath Bureau is arranging it.

Byron Williams is expected in this city shortly to lecture on the subject of "Our New Navy."

James Thornton's latest song is entitled "Just for the Sake of Old Times."

Evelyn Hilliard is touring the Florida hotels.

Jeannette Carpenter, the reader, reports that her season is more than usually successful.

George Grossmith's three entertainments at the Mendelssohn Glee Club Building, 113 West Fourth Street, week before last, were highly successful. Mr. Grossmith will reappear there this week on Tuesday and subsequent evenings.

George Riddle will go shortly to St. Louis to give Shakespearean recitations.

Fred Emerson Brooks has composed a poem entitled "Palestine."

Walter Jones gave his celebrated tramp impersonation at the last Saturday night of the Lotus Club.

Phipps and Alpuente report that the business of their agency is booming.

Theresa Vaughn appeared last week before the Harmony Club on West Forty-second Street.

AMATEURS

St. Louis has an amateur minstrel company.

Terence's Phormio will be given in Sander's Theatre, Cambridge, on April 19 by the Harvard Latin department.

The Portland Amateur Dramatic Club is a new organization in Portland, Ore. Daniel Stanton, Jr., is temporary secretary, and Philip Gevortz is temporary chairman. These officers are pupils of Howard M. Scott. The club will probably choose Wright Huntington as instructor.

One of the most prominent amateur organizations in the country is the Baker Dramatic Club, of Washington, D. C. It has given fourteen performances this season, the repertoire including East Lynne, Hick'ry Farm, Little Sentinel, Take that Girl Away, The Spectre Bridegroom and At the Picket Line. The club has a song office with a library of three hundred plays, and costume and property rooms attached. The organization is self-supporting.

The Sophomore class of Columbia College produced at the Manhattan Club Theatre last Friday night a musical burlesque entitled Chicago, or, None but the Brave Deserve the Fair, before a large and fashionable audience. The piece mainly served to introduce specialties for which these young performers have become noted. The story is of the Midway Plaisance. The jealousy of two young wives is caused by the flirtation of their husbands with an Oriental dancing girl, who is at last disclosed as a man. There was a chorus individually made up to represent Dr. Parkhurst, and this made a hit. The speaking parts were taken by David Wilson Armstrong, Jr., George A. Kelley, Edwin Henry Dalbert, Elija Woodward, Rogers Hammond Bacon, Walter Conwell Shoup, Clarence Broughton Kilmer, Joseph Lee Earning, William Milwitski, Frederick Edward Gibson, Julian Clarence Levi, William Samuel Cherry, Charles Siedler Adams, and Goldwin Goldsmith.

MUSICAL NOTES

A grand concert was given on Tuesday last at the Mendelssohn Glee Club which was notable for the debut of Laura Louise Wallen, whose clear, beautiful soprano voice was heard with splendid effect in "Bel Regio" from Semiramide, in Carl Bohm's "Frühlingssaiten," and in the duet "L'alto Ardor" (Donizetti), with Perry Averill, all of which pieces were vociferously encored. The Mendelssohn Quartette Club and Victor Herbert lent valuable assistance and contributed to the excellence of a charming concert.

The *Dominant*, a musical monthly published in Philadelphia, has decided to inaugurate a competition among poets and composers with a view to securing a patriotic song that will appeal to the country, and offers these prizes: For the best poem, \$100; for the best best poem, \$50; for the best musical setting, \$100; for the next best musical setting, \$50.

On Thursday, March 8, a notable entertainment will be given at Carnegie Music Hall for the benefit of the Actors Fund of America. The programme will be performed by Walter Damrosch and his Symphony Orchestra, under the direction of Arthur Friedheim, the pianist. Mr. Friedheim will lead the orchestra in a performance of Liszt's "Faust Symphony" and Mr. Friedheim's own composition, a new concerto for orchestra and piano, will also be performed.

A young Western singer, who has just returned from Paris, where she studied under Dell Sedie, is exciting social circles and musicians in Rhode Island by the range of her voice. She sings from A below middle C up to B on the fifth ledger line above the treble staff, the entire scope being smooth, true, and unbroken. Her name is Ellen Vase; but this is compensated for by great personal beauty.

THE ELKS

Secretaries and members of Lodges B, F, O, Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Zanesville, O., lodge, celebrated its fifth anniversary on Tuesday. Seven of the leading citizens of the town were conducted through mysteries of the organization. Then there was a banquet and social session. About April 1 the lodge will move into new and handsome rooms.

The benefit given for the New Bedford, Mass., lodge, by the Hoss and Hoss company, netted \$400.

At the regular meeting of W. J. Florence Lodge, at Peoria, Ill., a week ago Saturday, a diamond pin and testimonial were presented to Esteemed Leading Knight, J. Warren Coleman, Jr. For some years Mr. Coleman has been proprietor of the National Hotel of Peoria. Recently he resigned that position. He has not decided where he will now cast his lot.

The Evansville, Ind., Elks gave a social session on Wednesday evening. "Punch" Wheeler was the hero of the hour. He made some green-room remarks.

THE THEATRICAL MECHANICS

Officers and members of the Theatrical Mechanics' Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

At the annual election of Buffalo Lodge the officers elected were: President, James Fabey; vice-president, John Harris; recording secretary, Edwin H. Price; financial secretary, Louis Silver; treasurer, Andrew Hirschel; trustees, Matthew Haentges, Philip Wyatt, William Behrens, sergeant-at-arms, Edward Keenan; physician, E. E. Martin.

Brother John Hall, of Effie Elsker's company, visited the Buffalo Lodge while playing in that city.

Three new members will be initiated at the next meeting of Buffalo Lodge.

On Washington's Birthday, the stage hands at the Topeka, Kans., Opera House, struck because of a misunderstanding with regard to their salary. The Topeka Journal says that "none of these strikers were members of the Theatrical Mechanics' Association; if they had been, matters might have been worse." Quite so. Also, matters might have been much better.

VAUDEVILLE JOTTINGS

Hyra Ward, while appearing at the Central Theatre, Denver, upset gasoline on her face and arms; the fluid caught fire from a lamp, and Miss Ward was severely burned.

Manager Frank Drew was in Pittsburg last week attending a meeting of the vaudeville managers called to form an organization.

Theatregoers will once more have the pleasure of listening to Pauline Gliddens Chapman, the talented cornetist, who has been in retirement for the past year or so. She is to be one of the features of J. M. Hill's Jolly Entertainers this coming week, appearing twice a day.

The four French Quadrille Dancers who were under contract with John D. Hopkins, have cancelled their engagement with him on account of a little disagreement.

O. F. Miller, manager of the Exposition Music Hall, Milwaukee, Wis., has engaged the Three La Pousa Sisters to open in July. They were brought to this country by Manager Krauss of the Imperial Music Hall, and played a twelve weeks' engagement at his house.

Daisy Stuart, a young lady that recently arrived in this country from England, made her first appearance last Sunday as a singer.

Charles G. Ball, formerly business manager of the Lord and Theatre company, has booked the Violet Mascotte company for five weeks in and around New York.

The Nelson Sisters will open soon with The City Sports.

Harry W. Dodd, remembered for his excellent work with The Bostonians, has decided for the rest of the season to fill private engagements at clubs and small parties.

E. N. Whitfield, late business manager of the Later On company, is back in the city busily preparing for a production of a spectacular farce-comedy, entitled The Free Lunch Route.

Mike Deville, who played one consecutive night at the Imperial Music Hall, is at Proctor's this week.

John Maguire, the champion broadswordsmen of America, is in the city. He says that he is prepared to meet all comers, either on foot or on horseback.

W. S. Moore, manager of Annabelle, the dancer, reports that he has secured a three months' engagement for her at the Olympia in London.

The five Hindoo jugglers, under the personal direction of Mr. Ballantine, former Consul to Bombay, played recently at the Academy of Music, Brooklyn, in conjunction with a strong vaudeville show, and secured a hit.

Quaint Chinese Johnnie Williams, who was a special feature of the Madison Square Roof Garden all last Summer, has returned to the city after closing a five weeks' engagement with the American Vaudeville company. Besides being a first-class Chinese delineator, he also does a capital burlesque magic and juggling act.

The latest novelty from London is the Royal Wrestling Lion.

W. C. Parker, manager of the Broadway Theatre company, has closed after a disastrous tour of four weeks.

The Danse de Luminiade is the latest. A prominent dancer will introduce it in a few weeks.

Nellie Bland, late of the Bland Sisters, is working alone.

The Crescent Quartette are negotiating with The Dark Secret company for the rest of the season.

St. Clair and Misco have joined hands, and have in preparation a sketch which they will shortly produce.

The Star Theatre, Philadelphia, has begun to build a second gallery on account of the large increase of business.

A very enjoyable entertainment was held at the rooms of the Commercial Traveler's Club, Thirty-first Street, near Fifth Avenue, on the evening. Among the artists who appeared were Allen May, the descriptive baritone soloist and the Dore Brothers, banjo-

ists, James Dolan in recitations, Tom Ballantine, James Tarocannon, and others.

Sherman and Morrissey, the burlesque bar performers, have the starring bee in their bonnet. They will take out their acrobatic comedy, which they call A Jay Circus. Time has been booked in some of the best variety and legitimate houses in the country.

MATTERS OF FACT

Reddick Anderson, who recently retired from the cast of Niobe, is disengaged. He may be permanently addressed care of the Auditorium Hotel, Chicago.

George W. Robeling, late of the Eastern Dr. Bill company, has been engaged as leading comedian of the Jarman Comedy company.

Lottie Hyde, who played the part of Dolly Simple in The Little Tycoon, is at liberty for farce comedy or comic opera.

"Journalist," care of this office, wishes to write a play for a responsible manager, actor or actress.

The Terre Haute Lodge of Elks, who gave a benefit performance during the month of April, wish to secure a standard attraction for their date. Applications should be made to the Secretary, D. L. Watson, 634 Wabash Avenue, Terre Haute, Ind.

A Night Message, an American melodrama in four acts, abounding in stirring situations and thrilling climaxes and having a strong comedy element, is offered for sale or on royalty by Owen Ferree, who should be addressed in care of this office.

Sidney H. Solomon is at liberty to sign as treasurer or as advance agent.

There are still a few open dates at the Opera Houses at Chippewa Falls, Wis., and Red Wing, Minn., for a limited number of first-class attractions. Season of 1894-95 is now being booked by Manager W. H. Stoddard.

Augustus Cook can be engaged to play leading character roles for the rest of this season and next.

Harry Pepper, the baritone soloist, has opened his vocal studio for the training and cultivation of the voice at 513 West End Avenue. He will coach men and women and prepare them for the stage, opera or concert.

Manager E. D. Griswold has charge of the booking of three of the best points in Western Pennsylvania, namely the Eleventh Avenue Opera House, Altoona, of which he is the manager, the Johnstown Opera House, Johnstown, and the White's Opera House, McKeesport, Pa. Mr. Griswold is permanently located at Altoona.

The Star Theatre, the leading combination house of New York, has some open time after April 30, also for the beginning of next season, from Aug. 20 to Sept. 22. Manager Charles Burnham is also prepared to book first-class attractions for the seasons '95-96 and '96-97.

At Keith's Opera House, Providence, R. I., the week of March 19 is open. Applications by wire to E. F. Albee, Bijou Theatre, Boston.

William Gavin, a former well-known theatre ticket broker of New York, will accept engagement as business manager, treasurer or agent.

Marie Carlyle has been signed by Carl and Theodor Rosenfeld to play in Love's Extract.

Frank Lynden, late of The Fencing Master, has entirely recovered from an operation for appendicitis performed at the New York Hospital and will sail on March 10 for Europe. He will return in time for next season when he will join Lewis Morrison.

Joe Cawthorn, the principal comedian of the Patu Rosa company, will be at liberty after April 7, his engagement with Miss Rosa closing on that date. Mr. Cawthorn's abilities are too well known to demand description.

Florrie West has been engaged to play the leading part in The Dancer for the season of 1894-95. Her specialty in The Black Crook is meeting with great favor.

The Broadway Theatre company stranded recently in Hartford, Conn.

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